RECEIVED
JUL 2 1992
Property of
Ambassador College Library
Big Sandy, TX 75755

Saturday Review
MARCH 31, 1962 / 25c

RECORDINGS

NEW DIMENSIONS IN STEREO: A SURVEY

ACADEMY LIBRARY
College Place, Washington

THE RUBINSTEIN CYCLE
By Jan Holcman

THE THREAT AND THE PROMISE
By John F. Wharton

Granville Hicks evaluates Katherine Anne Porter's long-awaited first novel, "Ship of Fools"

SH81245?-1 305-356
MRS ELLA B GROVES
608 SE 5TH
COLLEGE PLACE WASH

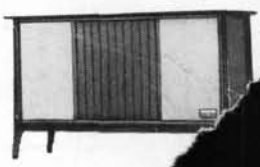
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The world's most complete stereo instrument gives you the ultimate performance of monaural and stereo recordings, AM, FM, and now—STEREO FM RADIO!

Now there's a whole new world of entertainment at your fingertips! For now Zenith puts *Stereo FM radios* into the world's finest stereo consoles—combining all the rich beauty of FM with the breathtaking realism and sound separation of stereo. And the FCC-approved standards for Stereo FM broadcasting are based on the system *pioneered and developed* by Zenith!

These consoles also feature Zenith's new "Stereo Professional"—the world's finest home console record changer precision-designed for stereo! Designed to end the "rumble," "wow" and "flutter" that plague ordinary changers, its components are floated on rubber to virtually eliminate vibration. You hear the brilliant beauty of *pure stereo sound* just as it is *meant* to be heard.

Zenith cabinetry comes in an exciting array of authentic designs that complement your finest furnishings. Pictured at right, the Zenith Sibelius, featuring exclusive Zenith *Extended* Stereo with *Extended* Reverberation, Stereo FM, AM and FM radio. Danish modern styling in walnut veneers and hardwood solids. Model MH2670, $775*. Other Zenith quality stereo consoles start as low as $179.95*.



ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS. IN CANADA: ZENITH RADIO CORPORATION OF CANADA LTD., TORONTO, ONTARIO The Royalty of television, stereophonic high fidelity instruments, phonographs, radios and hearing aids. 43 years of leadership in radionics exclusively. *Manufacturer's suggested retail price (Does not include records.) Slightly higher in various Western and Southern areas. Prices and specifications subject to change without notice.

ZENITH

The quality goes in before the name g

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For people who read as they please...

An invitation to **pool your purchasing power** with others who take their reading as seriously as you do

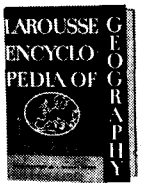
ANY 3 FOR $3.95

with a trial membership in the

HUDSON BOOK CLUB

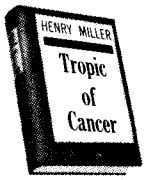
SAVE AS MUCH AS $31.05 WITH THIS INTRODUCTORY OFFER. To demonstrate that good taste need not be expensive. The distinguished volumes listed here sell for as much as $17.50. Most are Hudson Book Club "exclusives"—you would pay full price anywhere else. As you see, this is no ordinary offer. But this is no ordinary book club.

Established for readers who know what they want without reference to the bestseller list, the Hudson Book Club saves you an average of one-half on books you would ordinarily buy anyway—by means of low Members' Prices and free Bonus Books. You receive a free Bonus Book of your choice with every four selections of alternates you accept. You take no risk. Mail coupon today while offer lasts.



LAROUSSE ENCYCLOPEDIA OF GEOGRAPHY (Europe). A mammoth encyclopedia devoted in its entirety to the 32 countries of Europe (except U.S.S.R.). With 676 masterpieces of modern mapmaking and geographic photography. **List Price $17.50**

AFRICAN GENESIS. The Animal Origins and Nature of Man. By Robert Ardrey. "Could become the cause célèbre of the season."—*N. Y. Herald Tribune.* **List Price $6.95**



TROPIC OF CANCER. By Henry Miller. The complete text with an Introduction by *Karl Shapiro.* "One of the most significant contributions to the literature of our time." —*Sir Herbert Read.* **List Price $7.50**

DUAL SELECTION—COUNTS AS ONE

FIRMAMENT OF TIME. By Loren Eiseley, author of *The Immense Journey.* How modern science has changed man's view of himself and his world.

THE LIBERAL HOUR. John Kenneth Galbraith, the author of *The Affluent Society* explodes still more of the myths that blind America to today's realities.

Combined List Price $7.00

THE LIFE AND WORK OF SIGMUND FREUD. By Ernest Jones. One-volume edition of a modern classic, "the definitive life of Freud and one of the great biographies of our time."—*The Atlantic.* Ed. and abridged by Lionel Trilling & Steven Marcus. **List Price $7.50**

THE ROTHSCHILDS. By Frederic Morton. A brilliant study of the almost legendary banking dynasty whose family history is part of the *secret* history of the past 150 years. Illus. with family portraits and photographs. **List Price $5.95**

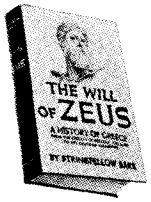
THEY STUDIED MAN. By Abram Kardiner and Edward Preble. The great thinkers, from Darwin and Freud to Benedict and Malinowski, who shaped our view of modern man. **List Price $5.00**

FOUR THOUSAND YEARS AGO. By Geoffrey Bibbey. Life in the millennium which saw the birth of Abraham, the building of Stonehenge, the glory of Egypt, the sack of Troy, and the fall of Knossos. Illus. **List Price $6.95**

THE CONTEMPORARY ENGLISH NOVEL. By Frederick R. Karl. A study of Snow, Durrell, Greene, Waugh, Orwell, Cary, Beckett and others. **List Price $4.95**

A READER'S GUIDE TO DYLAN THOMAS. By William York Tindall. One of the most brilliant modern poets, explained in a poem-by-poem analysis. **List Price $4.95**

THE EROTIC IN LITERATURE. By David Loth. "Actually adds a new important dimension to the whole question." —*Morris L. Ernst.* **List Price $5.95**



THE WILL OF ZEUS. By Stringfellow Barr. A history of Greece that is also a consummate literary achievement. Written with power, grandeur, beauty, and magnificent scholarship. Illus. **List Price $10.00**

THE IMAGE. By Daniel J. Boorstin. A fascinating often shocking study of how we have hypnotized ourselves with an image of American life that has no basis in reality. **List Price $5.00**

THE TREASURES OF TIME. Ed. by Leo Deuel. Great discoveries of Near Eastern archaeology in the words of the great archaeologists themselves — from Belzoni and Carter to Schliemann, Evans, and Ventris. Illustrated. **List Price $6.00**

NO MONEY NEED BE SENT NOW*

***But if you enclose $3.95 with this coupon you get an even bigger bargain — three selections of your choice PLUS A FREE copy of TOULOUSE-LAUTREC by Henri Perruchot, the definitive biography illustrated with rare photographs of Lautrec, his models, friends and family (list price $6.00). Our way of thanking you for making our bookkeeping easier.**

HUDSON BOOK CLUB
131 Varick Street, New York 13, N. Y.

You may enroll me as a trial member of the Hudson Book Club and send me these THREE selections for only $3.95.

1. _____
2. _____
3. _____

☐ Please bill me at $3.95 plus shipping charge.
☐ I enclose $3.95. Club will pay shipping and you will include my free copy of Toulouse-Lautrec.

Forthcoming selections and alternates will be described to me in a Monthly Advance Bulletin and I may decline any book simply by returning the printed form always provided. I agree to buy as few as four additional selections (or alternates) at the reduced Members' Price during the next twelve months: and I may resign at any time thereafter. I will receive a free BONUS BOOK for every four I accept after this introductory offer.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

GUARANTEE: If you are not completely satisfied with this 3-for-$3.95 Special Offer, you may return the selections within 7 days and your membership will be cancelled. MS-822

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE GREAT WHITE WINE OF BROLIO CASTLE

Refreshingly light and dry. A wine of distinction from Baron Ricasoli's cellars at Castello di Brolio, Florence, Italy.

Baron Ricasoli's

BROLIO BIANCO

IMPORTED BY BROWNE-VINTNERS CO., INC., N.Y.C.

Saturday Review

MARCH 31, 1962

SR/IDEAS

12 The Threat and the Promise, by John F. Wharton
24 The Hidden Question about the U.N.: A Guest Editorial by Sol M. Linowitz

SR/RECORDINGS

35 Journey Into Youth: The Rubinstein Cycle, by Jan Holcman
48 New Dimensions in Stereo: A Survey

SR/DEPARTMENTS

7 Phoenix Nest, by Martin Levin
9 Trade Winds, by John G. Fuller
11 Offhand, by Niccolo Tucci
16 Literary I.Q.
18 Literary Crypt
25 Letters to the Editor
26 *SR* Goes to the Movies, by Hollis Alpert
27 Broadway Postscript, by Henry Hewes
28 The Fine Arts, by Katharine Kuh
59 Kingsley Double-Crostic No. 1461

SR/BOOKS

15 Literary Horizons: Granville Hicks discusses Katherine Anne Porter's "Ship of Fools."
17 Tolstoy Remembered by His Son Sergei Tolstoy, translated by Moura Budberg
18 The Memoirs of James II: His Campaigns as Duke of York, edited by A. Lytton Sells
19 The Sweeping Wind: A Memoir, by Paul de Kruif
20 Le Morte Darthur: The Book of King Arthur and His Knights of the Round Table, by Sir Thomas Malory, Knt.
20 Island, by Aldous Huxley
21 The Big Old World of Richard Creeks, by Harold Courlander
22 The Glass Dove, by Sally Carrighar
22 Criminal Record
23 The Last Bourbons of Naples, by Harold Acton
30 Massacre at Montségur: A History of the Albigensian Crusade, by Zoë Oldenbourg

The SATURDAY REVIEW published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N. Y. Chairman of the Board, J. R. Cominsky; President, Norman Cousins; Vice President and Treasurer, Nathan Cohn; Vice President and Secretary, W. D. Patterson; Advertising Director, Robert A. Burghardt; Circulation Director, Ray Goodman; Circulation Consultant, Bert Garmise; Assistant to the Publisher, Marion Urmy. Subscription $7 a year. Member Audit Bureau of Circulations. Vol XLV, No. 13, March 31, 1962. Second-class postage paid at New York, New York, and at additional mailing offices. Indexed in the "Reader's Guide to Periodical Literature" © 1962 by Saturday Review, Inc. All rights reserved under Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article without permission is prohibited. Printed in the United States of America. Unsolicited manuscripts cannot be returned unless accompanied by a properly addressed envelope bearing sufficient postage.

©LP CO. INC. 1962

Case in point—the **Lindy**®

UTRACTAPen™

non-refillable retractable ball pen

Extra length. Extra-long ink supply. **Long long-lasting.** You never refill. **Long** (fine or medium) **point.** You see what you write. **Retractable.** Easy top-button action. **Six colors.** Color of the pen is color of the ink. **Perfect balance.** No writing fatigue. **Smooth-writing.** No smudging, no skipping, no false starts, **The Lindy UTRACTAPEN.** It measures up.

to make a long story short **59¢**

fair traded f.t.c.

manufactured by Lindy Pen Co. Inc. Culver City, Calif. U.S.A.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

GIVE ME ONE EVENING AND I'LL GIVE YOU A PUSH-BUTTON MEMORY

By HARRY LORAYNE

YES! Here at last is your chance to gain the super-powered, file-cabinet memory you've always dreamed about . . . so easily and so quickly that you'll be astounded . . . and actually do it without risking a penny!

Let me explain! I don't care how poor you may *think* your memory is now! I believe that you have a memory 10 to 20 times more powerful than you realize today! I believe your memory is working at a tiny fraction of its true power today—because you simply don't know the right way to feed it facts! Because you don't know the right way to take names and faces and anything else you want to remember—and burn them into your memory so vividly that you can never forget them!

Yes! Remembering is a trick! Powerful memories can be made to order—you don't have to be born with them! The secret of super-powered, hair-trigger memory is as simple as tying your shoelace! I can teach it to you in a single evening! And I'm willing to prove it to you without your risking a penny! Here's how!

WOULD YOU INVEST THREE HOURS TO TRANSFORM YOUR MEMORY?

All I ask from you is this. Let me send you—at my risk—one of the most fascinating books you have ever read. When this book arrives, set aside only one evening. Give this book your uninterrupted attention. And then get ready for one of the most thrilling accomplishments of your entire life!

Take this book and turn to page 39. Read eight short pages—no more! And then, put down the book. Review in your own mind the one simple secret I've shown you. And then—get ready to test your new, AUTOMATIC memory!

What you are going to do, in that very first evening, is this! Without referring to the book, you are going to sit down, and you are going to write—not five, not ten, but twenty important facts that you have never been able to memorize before! If you are a business man, they may be customers' orders that you have received . . . if you are a salesman, they may be twenty different products in your line . . . if you are a student, they may be the twenty parts of your homework . . . if you are a housewife, they may be important appointments that you have to keep tomorrow!

In any case, you are simply going to glance over that list again for a few moments. You are going to perform a simple mental trick on each one of these facts—that will burn that fact into your mind, permanently and automatically!

And then you are going to put that list away. You're going to bed without thinking of it again.

And the next morning, you are going to amaze your family and friends! When you go down to business, you'll attend to every one of those orders—automatically—without referring to your memo pad! For perhaps the first time in your life, you'll be able to plan ahead your entire day—automatically, in your own mind—without being a slave to reminders, or notes, or other "paper crutches"!

Yes! And you'll amaze your friends by remembering every product in your line—backwards and forwards—in the exact order that you memorized them! You'll keep every single appointment on time—because one appointment will automatically flash into your mind after another—at the precise moment you need them—exactly as though you pushed a mental button!

All this—in a single evening. Here is a gift that will pay you dividends for as long as you live! A simple trick . . . a simple secret of burning facts into your memory that may change your entire life!

WHOLE NEW WORLDS OF SELF-CONFIDENCE OPEN UP FOR YOU

But this is just the beginning of the "miracles" you can perform with your memory! This secret is just one of the over 50 Memory Intensifiers contained in this book! You have seen men and women use these exact same methods on television to astound you!

MEET HARRY LORAYNE

"The human being with the most phenomenal memory in the world!" Harry Lorayne has lectured in front of thousands of Americans! Rotarians, Elks, Masons, Chamber of Commerce groups have all called on this amazing man to prove the business and social power of a strong, reliable memory! Lorayne's memory is so strong that he can remember the names, faces, addresses and occupations of over *700 different people in a single evening—after meeting each one of them only once.*

And yet, a few short years ago, *this man's memory was not better than yours!* This man trained his own memory—he built the most fabulous memory in the world from scratch! And now he gives *you* the very same secrets he discovered and perfected himself! Memory Builders that work overnight!

For instance—remembering names and faces! How many times have you been embarrassed because you couldn't remember the name of the person you were talking to . . . or introduce him to a friend! In as little as one short week after you receive this book, how would you like to walk into a room full of twenty new people . . . meet each one of them only once . . . and then remember the names—automatically—for as long as you live!

Yes! These names and faces are filed in the storehouse of your memory—permanently! Whenever you meet these people on the street . . . whenever you bump into them at the club . . . whenever they drop in unexpectedly at a friends' house—the instant you see their face, their name pops into your mind automatically! There is no hesitation, no embarrassment! By the time you can reach out to shake their hands, your memory has delivered all the key facts you need to please them!

Think of the advantage in business—when you can call every customer by his first name—and then ask for his wife and children, instantly, by their names! Think of the impression you'll make when you ask him about the state of his business, about his hobbies, when you even repeat—almost word for word—the last conversation you had with him! Think of becoming a celebrity at your club — as the member who "knows everyone" . . . who can be depended upon to avoid mistakes, to win new friends for the organization, to get things done!

But this is still just the beginning! This book teaches you to remember exactly what you hear and read! It gives you the confidence you need to make an important point at a business conference . . . to back up your opinion in discussion . . . become a leader in conversation, with dozens of facts at your finger-tipes!

This book teaches you how to memorize a speech, or a sales presentation—in minutes! It teaches you how to remember every card played when you relax at night! It can improve your gin, or poker, or bridge game by 100% in a single week!

This book shows you how to improve the depth and the force and power of your mind! It shows you how to double your vocabulary . . . learn dozens of ways to burn new words into your memory . . . learn their meaning without looking them up . . . repeat entire phrases, sentences, paragraphs from the great writers! You'll be able to learn a foreign language almost overnight—at least three to four times as quickly and easily as you could without this system! You'll be able to hear a joke, story or anecdote only once, and then repeat it in the same hilarious way!

Yes! And most important of all, this book will show you how to professionally organize your mind—do what you have to do in half the time! You'll remember dates, addresses, appointments—automatically! You'll carry dozens of telephone numbers in the file-cabinet of your mind! You'll stop going back over work two or three times because you'd forgotten something! Let me send you this book—and prove these facts in one short evening — OR IT DOESN'T COST YOU A PENNY!

TRY IT ENTIRELY AT MY RISK

The name of this book is HOW TO DEVELOP A SUPER-POWER MEMORY! I believe that this book is revolutionary—because it proves, once and for all, that memory improvement can be fun . . . it can be exciting . . . it can be passed from one person to another—automatically!

This book is a word-for-word copy of my regular mail-order course, which I sell for $25. However, the book costs you only $3.98! And I want you to try this book—in your own home—entirely at my risk! Here's how!

First, try for yourself the experiment I have described in this article! See for yourself the almost-unbelievable results in the very first evening alone! And then, continue to use the book for an additional week! In this very first week alone, if this amazing book doesn't do everything I say . . . if it doesn't give you a file-cabinet memory—no matter what your age—no matter how poor you may think your memory is today—then simply return the book for every cent of your money back.

You have nothing to lose! Act Today!

MAIL NO-RISK COUPON TODAY!

EXECUTIVE RESEARCH, INC., Dept. 4-SR
1123 Broadway, New York 10, N. Y.

Gentlemen: Yes, I want to try a copy of Harry Lorayne's amazing new book HOW TO DEVELOP A SUPER-POWER MEMORY—entirely at your risk. I will pay postman only $3.98 plus low C.O.D. charges. I will use this book for a full ten days at your risk. If I am not completely delighted . . . if this book does not do everything you say, I will simply return it for every cent of my money back.

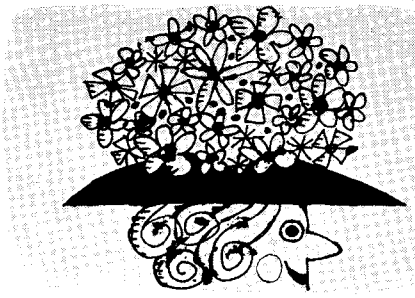
Name .....

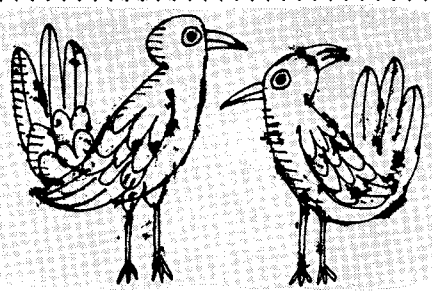
Address .....

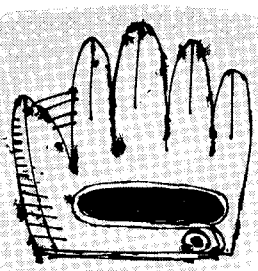
City .....Zone.....State.....

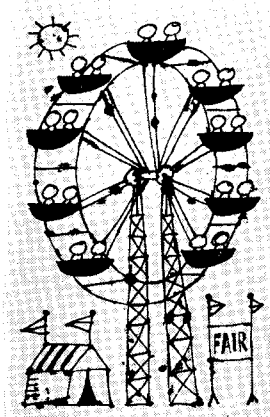
☐ CHECK HERE AND SAVE MORE! Enclose check or money order and we pay all postage and handling charges. You save as much as $.67. Same money-back guarantee, of course!

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED





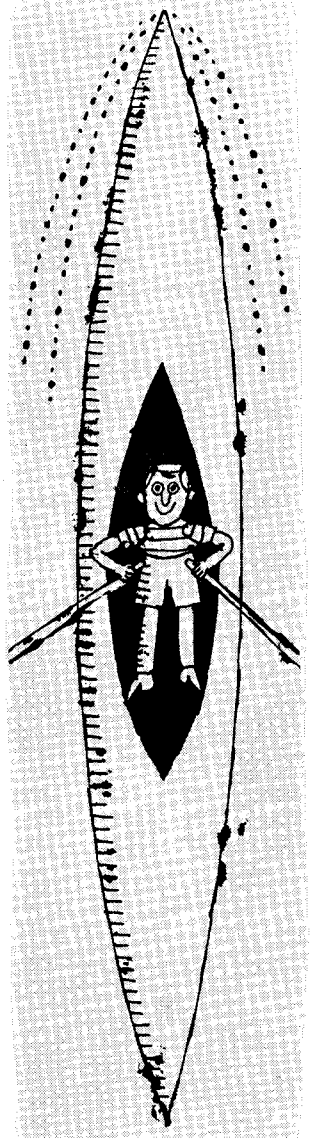


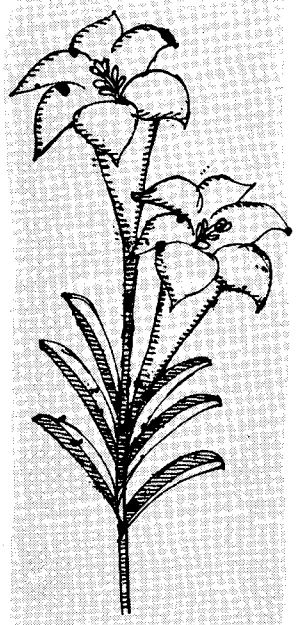


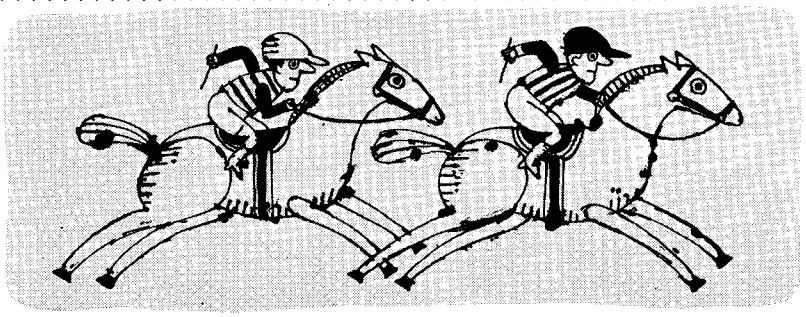
Spring is to see

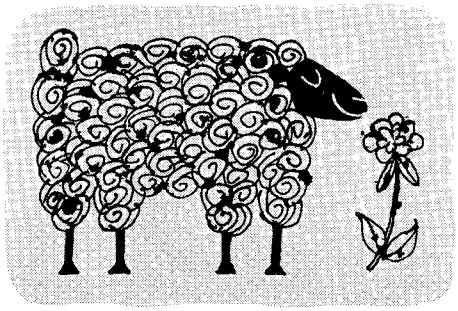
The spectacle of Spring has long been verbalized in verse and song. Now it gladdens the eye on television screens across the country—a celebration of earth's renewal a whole season long. Join in festivals of the great faiths, the excitement of a fair, the rowing of shells, the running of horses, the swat of baseball bat. Enjoy such Springtime and all-season programs as those in the adjacent column.

TELEVISION INFORMATION OFFICE
666 Fifth Avenue, New York 19, N.Y.









PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

APRIL . . . Some Television Programs of Special Interest

The Grand National (Aintree)
Sunday, April 1 (5-6:30 PM)

Laudes Evangelii
Miracle play; choreography by Massine.
Sunday, April 8 (2:30-4 PM)

The "Oscar" Awards
Monday, April 9 (10:30 PM)

Traffic Jam
Report on a growing urban problem.
Tuesday, April 10 (10:30-11 PM)

Young People's Concert
Bernstein and N. Y. Philharmonic.
Friday, April 13 (7:30-8:30 PM)

Baseball, Sat.-Sun. Beginning April 14 & 15.

The Open Door
Ancient Passover traditions. Jan Peerce.
Sunday, April 15 (10-11 AM)

The Tender Grass
Passover fantasy by Morton Wishengrad.
Sunday, April 15 (1-1:30 PM)

Design for Freedom
Worldwide collection of Haggadoth.
Sunday, April 15 (3-3:30 PM)

The Creative '30's
Sunday, April 15 (6-6:30 PM)

He Is Risen
Easter in paintings by the great masters.
Sunday, April 15 (8:30-9 PM)

That's Where the Town Is Going!
Original drama by Tad Mosel.
Tuesday, April 17 (10-11 PM)

The Problem Child
A mother's case history.
Thursday, April 19 (3-4 PM)

Revelations
Oratorio by Earl Wild.
Sunday, April 22 (2:30-3:30 PM)

Oxford-Cambridge Regatta
Sunday, April 22 (5-6:30 PM)

Today (at Seattle World's Fair)
Mon.-Fri., April 23-27 (7-9 AM)

Breakthrough: Heart and Artery Surgery
Monday, April 23 (10-11 PM)

Regularly Scheduled

Mon.-Fri.	CONTINENTAL CLASSROOM Probability and Statistics American Government COLLEGE OF THE AIR The New Biology
Mondays:	EXPEDITION!
Wednesdays:	HOWARD K. SMITH— NEWS AND COMMENT DAVID BRINKLEY'S JOURNAL
Thursdays:	CBS REPORTS
Fridays:	EYEWITNESS CHET HUNTLEY REPORTING
Saturdays:	CHAMPIONSHIP DEBATE ACCENT
Sundays:	CAMERA THREE WASHINGTON CONVERSATION MEET THE PROFESSOR DIRECTIONS '62 ADLAI STEVENSON REPORTS/ EDITOR'S CHOICE ISSUES AND ANSWERS UPDATE COLLEGE BOWL THE TWENTIETH CENTURY MEET THE PRESS 1,2,3—GO! WALT DISNEY'S WONDERFUL WORLD OF COLOR

Note: Times (*EST*), programs, titles, and casts are subject to change. Please consult local listings.

Television Information Office
666 Fifth Ave., New York 19, N.Y.

Edited by Martin Levin

MR. WORLDLY-WISEMAN ON THE LINKS

Come, bow your head and keep it bowed. Regard
Your feet, and not the clouds. Look down, not up.
Relax. Strain not nor press, nor strive too hard.
Thus one attains the grail, the enchanted Cup.

Keep the fair middle way. On either hand
Spreads the precarious Rough. And just beyond
The welcoming Green there lurks a Trap of sand.
And lo, where lours the Slough we name Despond!

Keep your head down! And stand not thus erect!
Think of the Mansion glimmering afar,
The Club-house where in bliss recline the elect,
Chanting of how they did the course in par.

—MORRIS BISHOP.

• • •

DRINKING MILK REQUIRES COURAGE

PRESIDENT John Fitzgerald Kennedy recently told the pressmen of the country that he intends to drink more milk, to be photographed drinking milk, and to serve milk to his guests in the White House. The President warned that neither the fear of Strontium-90 nor the guffaws of the press would deter him in this purpose, which is indeed the statement of a brave man and President, for the press did laugh about it. The press, in fact, went so far as to suggest that the dairymen of the country were so overjoyed by the President's remarks, they immediately threw a cocktail party.

But this is only proof that we live in a cockeyed generation. A milk-drinker must be, above all, a brave man. Think of Pierre Mendes-France, when he was Premier of France and he, too, had himself photographed drinking milk and how people howled at him. The Premier of France drinking milk! And Mendes-France's purpose, which was to help reduce incipient alcoholism in French citizens under ten years of age, was lost in laughter. If not for this, he might have survived as Premier and even settled the Algerian question.

We are sure that primitive men must have known of milk before they even looked at the moon. No metaphor has ever been as expansive as the Biblical metaphor which called Canaan a land of milk and honey, and what symbolizes human kindness so well as milk? The Gods on Olympus drank ambrosia, which was nothing but milk.

I spent quite a bit of time in Paris and London with Richard Widmark some time ago. Mr. Widmark is a steadfast and undismayed milk drinker and a real man. I know of no one else who could go into the Crazy Horse Cafe in Paris, a beatnik hangout, and order milk and wait for it to be served.

Mr. Widmark likes milk well enough to have invented several gambits to overcome the hilarity of milk-drinking occasions. In the jet plane when the stewardess comes down the aisle and asks everyone what they would like to drink, Mr. Widmark sticks to his guns. Each passenger gives the order, "Martini," "bourbon," "Scotch," and as usual Mr. Widmark says, "Milk, please," and the stewardess drops her pad and her face falls like the middle of a city street in Scranton, Pa., and she says, "Milk?" Mr. Widmark bends over as though in pain and says, "Ulcers," the stewardess is at once all commiseration and kindliness, and Mr. Widmark settles back with his milk and a heavy sigh. All over the world he has to go through that ulcer act in order to drink milk in peace.

—HARRY GOLDEN.

Milk and Hollywood

• • •

THE RISE AND FALL OF THE THIRD WORLD WAR

IT began in accord with the time-honored traditions of war, in an orderly, diplomatic fashion. After learning that its embassy had been bombed and after being refused reparations, Greece declared war on Yugoslavia. Neither nation heeded the pleadings of the big powers, nor of the U.N., nor would agree to any sort of arbitration. It seemed likely that the situation would soon explode into a full-scale war involving all nations. Greece ordered the immediate mobilization of

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ARE THE TEN COMMANDMENTS OBSOLETE?

In the April issue of Redbook Magazine three outstanding theologians and three distinguished laymen explore with wisdom and compassion the present-day application of the basic moral principles that are accepted by Protestants, Catholics and Jews alike.

The religious leaders are Father John LaFarge, Dr. Liston Pope and Rabbi Judah Goldin; the laymen, Mrs. Eleanor Roosevelt, Dr. Leo Szilard and Dr. George N. Shuster.

The result is a thought-provoking report on how the Ten Commandments apply to our current moral dilemmas ranging from marital fidelity and child rearing to Communism and dishonest TV quiz programs.

A 6,500-MILE WALK FOR WORLD PEACE

In the same issue Redbook tells the remarkable story of two dozen American men and women who walked from San Francisco to Moscow in order to dramatize their desire for peace. How they were greeted with both violence and enthusiasm—in various parts of the United States, in France, in Germany, in Poland and in the U.S.S.R.—is a vital story for everyone deeply concerned with the problems of building public support for efforts toward lasting world peace.

Be sure to read the April issue of

REDBOOK

on sale at all newsstands now

its army. Yugoslavia called out its armies. The world waited. Nothing happened.

For a full day the peoples of the world listened with anxiety at their radios for further news. None came. Then suddenly the following morning the governments of Greece and Yugoslavia issued a joint statement terming their own actions an "exaggerated and gigantic mistake."

It didn't make sense. Half the nations of the world stood ready to move. The U.N. was holding a special emergency session. The Pentagon was the scene of an unprecedented flurry of activity. England, France, and Spain had already declared their intention to defend Greece with the aid of the United States should the U.N. fail to take action. Italy, though still neutral, was leaning toward the Allies. The Soviet Union and Red China had announced that they would throw full support behind Yugoslavia. And nothing had happened.

Finally, after two puzzling days the story leaked out. It was datelined Hollywood. The full details were not made explicit but a sharply observant reporter had pieced together most of the story. When the Greek and Yugoslavian forces had been called into action nothing had happened because they happened to be in the middle of the Sahara Desert, having been hired by Joseph Levine to portray the army of Genghis Khan in his new Steve Reeves film. Western Germany had found that its forces were on loan to MGM for the movie version of "The Rise and Fall of the Third Reich." A good portion of the American army was under contract to Darryl Zanuck who was filming the D Day story on the coast of Normandy. George Stevens and William Wyler had control of the Spanish and French armies respectively for their up-coming spectaculars, "Cleopatra" and "The Life of Napoleon." Otto Preminger was running the Italians ragged with a re-make of the "Last Days of Pompeii" while Sam Katzman was using the Chinese and Japanese troops for a series of low-budget horror movies. Stanley Kubrick had the Russians on loan for "Peter the Great" and England never counted at all since her navy was working for J. Arthur Rank Studios in another World War II film.

A conference between the chiefs of state and the movie moguls was held secretly in Hollywood, but had resulted in a stalemate. The movie-makers, it seems, would not release any government from its contract, because they could reach no agreement among themselves as to who would get the film rights for the Third World War.

—Ray Puechner.

be an angel

write to us in London for a free copy of one of our six illustrated magazines on the arts. They are *absolutely devoted* to the books, ballet, films, theatre, music and records you like.

Books & Bookmen • *Dance & Dancers*
Films & Filming • *Plays & Players*
Music & Musicians • *Records & Recording*

Or send a trial subscription
First five titles: $5 each per year
Records & Recording: $4 per year

HANSOM BOOKS
7 & 8 HOBART PLACE • EATON SQUARE
LONDON SW1 • ENGLAND

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TRADE Winds

WE ARE ALWAYS HAPPY to see the new "World Almanac and Book of Facts" come around each year, because it gives us a chance to catch up on Things We'd Never Known Before. This year, we were particularly interested in the sports area, where we discovered a good many unsung heroes who might remain buried in the small print of the almanac if someone didn't do something about bringing them to light. You may not have heard of Dr. Frank Crealock Rink, for instance, but he happens to have won the United States Curling Championship in 1961, by defeating H. Douglas McNabb Rink, 10-4. It might also have escaped your notice that Tom Gompf, of Ohio State, won the NCAA Rebound Tumbling Championship on April 8, 1961, and that Harry Post and Lynn Hannon won the Intermediate Mixed Pairs Roller Skating Championship only three months later. What's more, Harry Tompkins of Dublin, Texas, amassed 32,522 points in winning the Rodeo Cowboy All Around Championsip in 1960, while Harold Ringer of Sabina, Ohio, took thirty-four out of thirty-five games to win the World Horseshoe Pitching Championship, scoring ringers in 83 per cent of his tries. As usual, Harry Hansen of the *New York World-Telegram* has edited the volume to make sure that very few details are missed in recording the happenings of the year.

THE LATEST CHAMPIONSHIPS of the book world have only recently been announced, and won't appear in "The World Almanac" until the 1963 edition. Parrying all kinds of attempts to pierce its veil of secrecy, the National Book Awards Committee was successful in holding off the news of its winners until the official presentations on March 13 at the Hotel Astor in New York. In fiction, the award went to Walker Percy for the novel "The Moviegoer" (Knopf). In nonfiction, Lewis Mumford was the recipient of one of the most coveted literary prizes of the year, as author of "The City in History: Its Origins, Its Transformations, Its Prospects" (Harcourt, Brace). The poetry award was given to Alan Dugan for his "Poems" (Yale). All three of the recipients were feted by the American Booksellers Association, the American Book Publishers Council, and the Book Manufacturers Institute, who join together each year to sponsor the affair. Very few expected "The Moviegoer" to get the nod from the judges. Total printing at the time: 5,000. Total reviews: sparse. Total reaction: marked surprise.

IN THE FACE OF creeping ungainliness in New York's recent skyscraper crop, it's heartening to learn that the world's largest office building, the Pan American Building, now in progress, will be slim, graceful, and uncluttered. A large part of this is due to the fact that the man behind the project combines taste and discernment along with indefatigable energy.

We dropped by the office of Erwin Wolfson, chairman of the Diesel Construction Company, who was inspired to create the Pan Am Building on the site of the old Grand Central office building. It will rise fifty-nine stories above the New York Central tracks without disturbing Grand Central Station itself. With a bachelor's degree in philosophy and a strenuous interest in education and the arts, Mr. Wolfson has been willing to lop off precious footage in the design in order to create a building that would be an architectural tribute to the city skyline.

"We hope to have the most beautiful lobby of any building anywhere in the world," he told us. "And to do this, we had to give up a lot of space. We very reluctantly turned down one tenant who was willing to sign a twenty-year lease at $81,000 a year if we would alter one of the lobby units for him. I'll admit I had a bit of a qualm about giving that up, but we had

already stood by our guns in designing the lobby three stories high, and the alterations requested by the new tenant would have offset this gain. This whole business is full of compromises, but you've got to draw the line somewhere."

Mr. Wolfson got the idea for the building at the time when the late Robert Young was struggling for control of the New York Central Railroad. The old Grand Central office building (not to be confused with the separate station itself) was an ungainly structure,

Interested in

international affairs?

Take Newsweek for the next

40 WEEKS FOR ONLY $2.97

You understand the power struggle—cold war—roles of allies and neutrals—know the practical implications for *you*—when you follow Newsweek's clear, readable reporting of international affairs. Plus, complete coverage of *all* the news, through *NEWSWEEK'S 26 OTHER DEPARTMENTS:* (including) THE PERISCOPE—LIFE AND LEISURE—SPACE AND THE ATOM—THE AMERICAS—SPORTS—50-STATE LISTENING POST—ART—MEDICINE—MUSIC—BUSINESS TRENDS—plus signed opinions by Raymond Moley (Politics), Kenneth Crawford (Washington), Henry Hazlitt (Economics), Gen. Thomas D. White, USAF, Ret. (Military) and Leon Volkov (Russia).

Newsweek

Dept. 522, 117 E. Third St., Dayton 2, Ohio

Send me 40 weeks of NEWSWEEK for only $2.97—with a guarantee of full satisfaction or a prompt refund on any unfulfilled part of my subscription after three issues.

☐ Bill me later ☐ Payment enclosed

NAME (please print)

ADDRESS

CITY ZONE

STATE

☐ Check here if you prefer 80 weeks for $5.94. Same refund guaranteed.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EXCELLENCE

THE GREAT PHILOSOPHERS

Karl Jaspers. This first volume in a monumental new history of philosophy deals with the ideas and personalities of Socrates, Buddha, Confucius, Jesus, Plato, Augustine, and Kant. $8.50
A Helen and Kurt Wolff Book.

BETWEEN FRIENDS: LETTERS OF JAMES BRANCH CABELL AND OTHERS

Padraic Colum and Margaret Freeman Cabell, editors. The excitement of the '20s sparks the correspondence of Cabell with such luminaries as Lewis, Mencken, Fitzgerald, Dreiser. $7.50

THE LIVING SEED

John Moffitt. A poet of maturity and power who sees the world as the many-faceted expression of unity . . . a deeply religious view, and one essentially joyous. $3.95

THE HEART TO ARTEMIS

Bryher. The brilliant novelist tells the story of her several lives: daughter of England's richest man, intimate of the avant-garde of the '20s, humanitarian. $5.75
A Helen and Kurt Wolff Book.

At all bookstores
Harcourt, Brace & World, Inc.
750 Third Avenue, New York 17

and was losing $300,000 a year for the railroad. Wolfson got in touch with Young and suggested that it might be good for his proxy fight to outline a plan to develop the property into both an attractive and paying proposition. Young agreed, but it was several years after Young's death before the final deal was set. Even then, there were massive problems to overcome. Exactly 100 basic support columns would have to be set in between the Central's tracks, where thousands of passengers come in every day. They would have to be vibration-free, and not come in contact with any of the track platforms or older beams that weren't set in insulated cushioning.

To carry out the design, Wolfson called on architect Emery Roth, along with the renowned Walter Gropius and Pietro Belluschi as consultants, and set the team to work. The men were not entirely free from disagreements. At one point, two of them wanted square columns for the lobby and one wanted round. Since the square columns would save $100,000 in marble, Wolfson had little trouble in going along with the majority. "But I would have gone along with any unanimous recommendation they made," Wolfson said, "regardless of any extra cost."

By the end of 1962, the building should be ready to absorb 25,000 new occupants, who will be greeted on the way in to work by a magnificent abstract wire sculpture by Richard Lippold. "Science is on the brink of opening up an entirely new world of anti-matter," says Lippold. His creation, Wolfson hopes, will blend nicely with the material world, too.

ONE OF OFF-BROADWAY'S RECENT recipients of happy reviews is the play "Oh, Dad, Poor Dad, Mother's Hung You in the Closet and I'm Feelin' So Sad." A customer browsing through the book version of the play in a bookstore was overheard to say: "Well, I finished the play, but I haven't had time to get through the title." —JOHN G. FULLER.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1460)

CLARE KIPPS:
CLARENCE—(THE LIFE OF) A SPARROW
(Suggested by
Miss Charlotte Van Duzor)

I put it, newly hatched, naked, blind, into a small basin, lined and covered with wool, expecting it to die in the night. Early next morning, I heard a sound, incredibly thin yet happy, the kind of noise a pin would make if it could sing. He was crying for his breakfast.

DEO VOLENTE SOUTHERN ILLINOIS UNIVERSITY PRESS

"Stirs the pulse and makes us proud of the accomplishment and the promise of the practitioners of the arts in our land. It is a book to browse in." — R. A. Jelliffe, *Chicago Tribune.*

Art and the Craftsman
THE BEST OF THE YALE LITERARY MAGAZINE, 1836-1961
Edited by Joseph Harned and Neil Goodwin

The oldest monthly magazine in this country celebrates its 125th aniversary with a collection of the finest work which has appeared in its pages. Contributors range from Kipling to Robert Penn Warren, including Paul Tillich, Joseph Albers, Sinclair Lewis, Thornton Wilder and John Hersey. Illustrated $7.00

Southern Illinois University Press
Carbondale, Illinois

DEO VOLENTE SOUTHERN ILLINOIS UNIVERSITY PRESS

The Southern Appalachian Region: A Survey

Edited by THOMAS R. FORD

A study by 22 research scholars aided by Ford Foundation grants of $250,000, of conditions in America's most underdeveloped area.
44 Maps 35 Charts 70 Tables
April 21 $10.00

and

MVHA PRIZE WINNING BOOK

AN AFFAIR OF HONOR

By ROBERT E. QUIRK

Winner of the 1961 Mississippi Valley Historical Association history award. A study of the occupation of Veracruz ordered by Woodrow Wilson in 1914.
April 26 $5.00

University of Kentucky Press
Lexington

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Offhand

THE FORAGAINSTERS: People today are not religious, they are in favor of being opposed to atheism; not amusing or amused, but in favor of doing something against boredom, not cultured, but in favor of fighting ignorance, not free, but in favor of opposing oppression. There is only one thing on which they all agree: these things must be kept *definitely* vague (lest we get complexes, which are the opposite of simplexes), and woe to him who dares discuss them seriously, as if they *did* exist. They do not and we know it. That is our tribute to the opinion of others, wherever they may be, and why, oh, why should we respect them so? But we do all the same, because we are civilized.

✓ ✓ ✓

BY DECLARING ourselves willing to replace atheism with national idolatry, we feel religiously respectful of religion *"as a value"* (whatever this may mean: ask the sociologist). Besides, attacking atheism on a logical plane, or in the abstract, allows us to dismiss any embarrassing reference to our own doubts as to form of intrusion into our private lives, and who are we to imagine that our small private qualms be worthy of other people's time and care? (And indeed who are we to be exempt from judgment?) Bigger things are at stake: the very existence of Religion, in which we are not interested, so to atone we must fight for Sanitary Catacombs.

✓ ✓ ✓

EVEN RELIGION has no calories today. We believe in the honesty of bad faith, because we know that it can be controlled, while good faith never can. We believe in the power of belief, because it gets results. We would want those results without having to want them.

✓ ✓ ✓

IMPRESSED WITH the utility of usefulness, we have decided that everything in life is useful, life itself being useless. Right: it would be quite belittling to God if life were found to be useful to something. But if we simply said that life is just beyond our grasp, we would never be in danger of leaping from some useless office building. In our useful philosophy, life is worth living because there are so many useful things in it that must be put to a use. "One must live." "How?" you ask. "Comfortably" they reply. It means: in comfortable ignorance. Man has a right not to know. (As if that were our right and not our condemnation.) —NICCOLO TUCCI.

Interested in

science & medicine?

Take Newsweek for the next

40 WEEKS FOR ONLY $2.97

Newsweek helps you keep up with the seven-league strides of modern research—fills you in on facts that can mean much to your future, your health. *Science* and *Medicine* are just two of the magazine's departments. You'll be *completely* informed through *NEWSWEEK'S 26 OTHER DEPARTMENTS:* NATIONAL AFFAIRS—INTERNATIONAL—LIFE AND LEISURE—THE PERISCOPE—BUSINESS AND FINANCE—EDUCATION—SPORTS—ART—TV-RADIO—and much, much more, plus signed opinions by Raymond Moley (Politics), Kenneth Crawford (Washington), Henry Hazlitt (Economics), Gen. Thomas D. White, USAF, Ret. (Military), and Leon Volkov (Russia).

Newsweek

Dept. 524, 117 E. Third St., Dayton 2, Ohio

Send me 40 weeks of NEWSWEEK for only $2.97—with a guarantee of full satisfaction or a prompt refund on any unfulfilled part of my subscription after three issues.

☐ Bill me later ☐ Payment enclosed

NAME (please print)

ADDRESS

CITY ZONE

STATE

☐ Check here if you prefer 80 weeks for $5.94. Same refund guaranteed.

DENMARK • FINLAND • NORWAY • SWEDEN

Scandinavia

FOUR VACATIONS IN ONE!

For a *fascinating* holiday, easy-to-reach Scandinavia is your best vacation buy. Visit *all four* countries and see as much of each as your time will allow. Majestic fjords, picturesque countrysides, lovely cities, fairy-tale towns, sparkling lakes by the thousands, and—

Lands of Sunlit Nights

a flower-covered Arctic with its Midnight Sun. Go in May or June—it's SCANDINAVIAN FESTIVAL time—

or in September, to see and shop for the latest home furnishings during the DESIGN CAVALCADE.

See a Travel Agent. Write:

SCANDINAVIAN TRAVEL COMMISSION

Dept. 224, Box 260, New York 17, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review
MARCH 31, 1962

THE THREAT AND THE PROMISE

EDITOR'S NOTE: *Few articles in Saturday Review during recent years have produced greater response than John F. Wharton's "Diary of a Man Struggling with Reality," whose opening paragraphs contained the startling statement that "barring a miracle, the United States of America will be devastated by nuclear warfare not later than 1970." Readers by the thousands insisted that Mr. Wharton, New York lawyer and author of "The Theory and Practice of Earning a Living," write a companion piece stating specifically what the individual could do. Mr. Wharton then wrote the article "What You Can Do," making specific suggestions for the prevention of a nuclear war from which worldwide devastation would surely result. The response to Mr. Wharton's second article was so large that he has written this third article in the series.*

By JOHN F. WHARTON

RECENTLY I had the opportunity to ask T. S. Eliot to comment on nuclear war. His reply was simple and profound: "From now on, as long as mankind survives, it must live with that threat." This is the essence; the threat will be there as long as men know how to produce it. It will not go away. It will not go away if there is a revolution in the Soviet Union. It will not go away if Chiang Kai-shek reconquers China. It will remain. To paraphrase the poet: it will be part of your shadow at morning striding behind you; you will see it in your shadow at evening rising to meet you; mankind will live in fear of a handful of dust.

On the other hand, there is the concomitant promise: the promise of power, man's most valuable tool in his war against want. Unlimited power, not dependent on continuing supplies of coal, or oil, or gas. Power to turn salt water into fresh and to irrigate the wastelands. Power to produce disease-proof crops that will strike down forever the specter of famine. Power to course through the human body in search of disease. Power to take the race to another globe when this one becomes uninhabitable.

Threat and promise: it has always been man's fate to find these linked. He must learn to control the threat in order to fulfill the promise. The problem is eternal and increasing in scope. Some evolutionary force drives man, unlike any other species, to greater and greater heights of efficiency, achieved at greater and greater risk to his own kind. So long as the promise is there, the threat will not be eliminated. It must, as Mr. Eliot said, be lived with; this time, if we are to survive, it must be controlled—and permanently.

Primordial man faced this problem when he discovered, for example, how to make fire. To the first men to use fire, the threat was great. We are still learning today how good a servant and how hard a master fire can be. Only by indoctrinating each generation of children, and by unceasing warnings to careless adults, was fire brought under any kind of control. The threat must still be lived with; it, too, will never go away.

Even today the control is, at best, limited. Millions of people are utterly careless with fire when they are unable to see an immediate threat to themselves; they throw lighted cigarettes on the highways and matches in the forests; they leave smoldering campfires in meadows. Then they betake themselves to other regions and seem to have no fear of the holocaust to come. Moreover, in a war neither side hesitates to drop fire bombs on enemy territory and fearlessly rejoice in the ensuing holocausts. There is a reason for this lack of fear, and from this a lesson may be learned.

IT seems likely that the fear, like the use of fire, began at an extremely early stage of man's development; the fear is deeply buried in our subconscious, even when the controls of civilization have allowed us to forget it. A retired general once informed me that many surveys have shown that of all manners of dying, death by fire is feared the most, which indicates how far back in the evolutionary scale it must go. In those prehistoric times, when human groups were small, the attempt to burn out an enemy group must have frequently ricocheted back on the attacker *and* on other groups not concerned with the fight. We do not think of this today, for when two modern warring nations hurl fire and flames at each other's territories, the fire and destruction rarely spread to the territory of the attacker, or of neutral nations. There may be a "border incident," a sinking at sea, or a few stray bombs, but these are insignificant in the total effect.

Nuclear warfare changes that, and brings us back to the problem of primordial man, whose use of fire as a weapon might destroy not only the enemy but also himself and all neutrals around him. Early man solved the problem by extending geographically the territory in which the citizens were taught to be careful. The family plot was extended to the tribal land; the tribal land to the clan's domain; the clan's domain to the national territory. Within that territory fire was badly but sufficiently controlled. At that point the extension stopped; people were not concerned with the threat to other nations. Today we must be.

Every single individual on earth is involved with nuclear warfare, no matter how far from the scene of action he may be. A stray nuclear bomb may be of a size to devastate his country; an explosion in the sea may precipitate a tidal wave; and radiation knows no boundaries at all. The control of *this* threat is everybody's business, just as the control of fire became the business of everybody within a given territory. This time the given territory is the globe.

Since the threat will not go away, the situation clearly calls for methods and institutions which can provide *lasting* control. Over the years mankind *has*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

developed such methods and institutions; they are well known today, but they are today, as always, at first resisted.

The general formula is simple and has been known since the first days when children began to quarrel with their parents, and families began to quarrel with each other. *All* parties concerned must agree that someone (or some group) shall make rules of conduct, someone see that the rules are carried out, someone act as arbiter in disputes, *and* that an impartial body be given the force to control those who cannot be controlled by persuasion. All *four* elements are necessary; that is why international courts, standing alone, or an international police force, by itself, would be of value only so long as no one challenged its authority.

These methods involve a risk—the risk that the rule-making body may lay down rules you will not like, just as children may not like their parents' rules. But if you want the threat to be controlled, you must accept the risks of the rules of control. If you don't accept them, you must face the present risk that you will find yourself involved in a nuclear holocaust about which you had no say at all.

Unhappily for mankind, almost all powerful political leaders are today preaching either defeatism or various forms of "eat-your-cake-and-have-it" doctrines; certainly no statesman of stature is advocating a trial of the methods and institutions which have proved effective for lasting control. When the weaknesses of the United Nations Charter become glaringly apparent, no official suggests that the remedy is to strengthen the Charter; instead, crocodile tears are shed over the fact that the same weaknesses which made our Articles of Confederation unworkable are threatening the United Nations, and therefore we had better give up.

ON another front, we make gestures of achieving arms control by the use of the old-fashioned treaty, despite the fact that history has proved again and again—and very recently—that such treaty agreements are kept only so long as the parties find it convenient; they have never effected lasting control. One would think our present State Department officials had never heard of Secretary Kellogg and his *twenty-one* peace treaties. Conferences on plans for disarmament by old-fashioned treaty may be helpful as exchanges of views (although the recent ones seem to have bred more suspicion than anything else), but they cannot bring about effective disarmament. Only a structured peace can do that, one based on the methods and institutions of lasting control.

There is another, more curious, doctrine abroad in our land. It declares that nuclear arms should *not* be controlled until every government which does not support the institution of private property has been destroyed, and that when this is accomplished, somehow control will come of its own accord. The most violent form of this doctrine declares that the way to end war is for our country to fight wars until we rule the world; this assumes that such a consummation is devoutly desired by all other people except a few Communist leaders. A tangential doctrine is the old cry of winning the arms race, of being so strong that all your enemies will be afraid to attack you and so will give up and accept your way of life—a species of wishful thinking seldom surpassed, and an almost certain path to war.

It can hardly be assumed that our leaders are unaware of these inconsistencies. Why then do they advocate these doctrines and keep steadily silent on the subject of the tried and true methods? The excuse usually given in private is, I am told, that Congress would oppose them, that you can't lead the people too fast; look what happened to Woodrow Wilson! This last is, I think, the key to the real reason.

The advocates of a "strong stand," the men who assert that we must have our own way (although our policies today are clearly determined, *not* by our choice, but by the actions of others), the leaders who declare we must be so powerful militarily that no one can question our peaceful desires, the men who tell our "enemies" that we are ready to fight—these are the men who find cheering crowds watching their cars go by. One great test of popularity today is a politician's ability to "talk rough to the Russians," and politicians want popularity. The men of peace—Woodrow Wilson, Jan Smuts, Mahatma Gandhi—suffer a less attractive fate.

Seventeen years ago, our citizens and their leaders *were* genuinely interested in promoting world peace. Reread the first Presidential speeches of Harry S. Truman; they are fervent in their hopes for a better and more peaceful world. The Four Freedoms were then more than a phrase; they were an ideal. Times *have* changed. Can you, today, name the four freedoms, and state when they were first enunciated? Can you account for Harry Truman's recent assertion that he was sick and tired of tear-jerkers who saw any moral problem in the dropping of atomic bombs? What has happened?

The answer is that we are a volatile people; our ideals and actions swing

"We've Got Time for One More Hand"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

like a pendulum. I recall vividly the fervent enthusiasm, in the First World War, to make the world safe for democracy—followed by a period of implacable isolationism. It is not surprising that the ideals of the Second World War fell into abeyance; the important question is whether they will return.

I am sure they will return, if given the time. For beneath the political tumult and shouting, and in spite of the inflammatory press, countless citizens are working to revivify those ideals and, in a democracy, eventually they will succeed. The astonishing thing about many of these people is their creativity and awareness, far superior to the Johnny-one-note trumpetings of the heirs of Senator Joe McCarthy. The response to my two previous articles in *SR* included a flood of creative ideas in the best traditions of Yankee know-how. Sooner or later they will take effect. One of them, or all of them together, could touch off the miracle I devoutly hope for—a worldwide desire to control nuclear power and a willingness to take some risks in order to have such control.

I HAVE never deviated from my belief that nuclear disaster will befall us unless a worldwide taboo miraculously grows up. But time is running out, and, as it does, two other things become necessary. First, there must grow up an understanding among all people that a taboo puts restraints upon them. You cannot have enduring peace and also have the right to break it when you, in your own wisdom, think other people are not behaving as you wish. You can't be free from the threat of nuclear arms while you retain the power to use them in an attempted conquest of the world. You can control the threat only by the methods and institutions developed by man for lasting control. When, and only when, the desire for this arises will "all things be possible."

Second, the more I studied and cogitated, the clearer it became that *desire for control is not alone enough.* When it arises, technicians must be ready with a plan, and they must be ready *at once;* delay could be fatal. The desire must be caught at its flood. When the desire for worldwide control arises we must be ready with a plan to call a world convention and submit proposals for discussion and reference back to the peoples.

For a moment, this requirement brought me up short. My faith in the power of the dedicated individual to arouse moral fervor had never wavered. However, all the dedication in the world, I suddenly realized, does not produce technical skill. Even the divine injunctions of the Sermon on the Mount do not set up constitutional procedures. As I read and reread countless letters, and examined the programs of many fine organizations, I began to wonder if the necessary expertness did exist.

It does.

IF IT exists nowhere else, it does exist in one organization which embodies the result of one man's belief that the individual citizen is not powerless, and that he must not rely on elected officials to initiate progressive action but must stimulate it himself. The man is Grenville Clark, a distinguished lawyer whose accomplishments in public service have been as startling as they are unknown.

Mr. Clark was the principal organizer of the "Plattsburg Movement" of 1915-17; almost singlehandedly he initiated the Selective Service Act of 1940. After the war, he became convinced that the world must change its ways if civilization was to survive; he thereupon decided to devote his full time to creation of a plan for the day when people should really want peace. Working with Professor Louis B. Sohn, he produced a book entitled "World Peace Through World Law," which has now been translated in whole or in part into twelve languages and is in process of being translated into many more. This book sets forth a plan for general and complete disarmament, with adequate safeguards, which could be implemented inside or outside of the United Nations; it suggests a method of exploration which could not possibly bring harm to any living person and might save humanity from its worst disaster. If adopted, it would *preserve freedom* and avert a nuclear holocaust.

Aided by a few dedicated friends, he set up a project for education concerning "World Peace Through World Law." This project is now initiating what may become one of the more remarkable adult and youth educational campaigns in recent history. With the help of other experts, a plan has been developed whereby, through group discussion, this highly technical subject can be made intelligible to anyone with a high school education, and whereby young people and adults in *any* community can have access to such discussion. If you sincerely want control of nuclear arms, then, *whatever else you are doing,* acquaint yourself with this project and *participate* in it.*

Hence, I still have faith. I still have hope. Faith that men and women can control the threat and utilize the promise. The necessary ideals are only dormant; the desire can arise; when it does, the expertness is ready, the techniques are available. We must hope that people will soon understand that to realize the ideal, and use the techniques, some sacrifice is necessary.

A little-known English moralist, Gerald Heard, once summed up the problem of war and peace by saying that governments and people wanted peace, but they also wanted, and intended to get, by force if necessary, their own way. This is the heart of the matter. The threat and the promise of nuclear power are with us and will stay with us. The two major countries in the nuclear race—Russia and ourselves—are trying to use the promise for their own benefit. Hence they must use the threat for what they think is their own benefit, meanwhile wondering naïvely why this attitude has made the two countries hated by hundreds of millions of people. Probably we will soon cease to be alone in this practice. The French, the Germans, and the Chinese will take the same tack, unless something is done. None has learned the historical lesson that you cannot lord it over other people and have peace and cooperation. None remembers the words of Jesus that those who live by the sword shall perish by the sword. The price of a little period of "glory" is ultimate destruction, for no brave people—white, black, or yellow—will ever give up their fight for freedom, and no one people has a monopoly on bravery. We won't submit to the Russians; the Russians won't submit to us; the Chinese and the emerging Africans won't submit to either of us. If we fight it out, any group may get a little period of glory; to the war parties in every land, this little period seems worth everything, even a disaster to humanity. Another English moralist who felt different expressed his feelings in words so simple that anyone can understand them.

"I lay in dust life's glory dead,
And from the ground there blossoms, red,
Life that shall endless be."

*Send a postcard with your name and address to Institute for International Order, 11 West 42nd Street, New York 36, N.Y., asking for further information about this project.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Voyage of Life

By GRANVILLE HICKS

BY HER own account, Katherine Anne Porter began **"Ship of Fools"** (Little, Brown, $6.50) in 1932, and soon after that it was announced for publication. Because of Miss Porter's high reputation as a short story writer, her first novel was awaited with curiosity and excitement, but it did not appear and it did not appear, though it was frequently listed in publishers' catalogues. Now, after this long delay, about which one can only speculate, it is in print.

It is hard not to judge the book in relation to the extended period of gestation; the temptation is to proclaim that it is either the fulfilment of a great hope or a sorry disappointment. But if it is certainly not the latter, neither is it quite the former. It shows that Miss Porter is one of the finest writers of prose in America. It also shows that she has mastered the form —or one of the forms—of the novel. On the other hand, it is something less than a masterpiece.

The novel describes a voyage from Veracruz to Bremerhaven in the summer of 1931. After superb descriptions of the city of Veracruz, of the sights and sounds of the harbor, of the arrival of the passengers, Miss Porter gets her voyage under way. At first the passengers are only names or faces or gestures or phrases, but slowly, in Miss Porter's own good time, they acquire substance. There are more than twenty with whom we are concerned, and Miss Porter presents each with great care and remarkable insight.

In the list that precedes the text Miss Porter arranges the characters by nationalities, and this is suitable, for the novel pays much attention to national differences. The ship being German-owned, the officers and most of the passengers are German; and a sorry lot, by and large, they are. There is the bumptious Herr Rieber, and there is the strident Lizzi, whom he ardently pursues. There is the snobbish, bitterly prejudiced Frau Rittersdorf, with a notebook devoted to banality and venom. There is Herr Professor Hutten, who tyrannizes over his wife and is full of solicitude for his white bulldog. There is Herr Freytag, who is ostracized when it is learned that his wife is Jewish. There is Herr Baumgartner, a

THE AUTHOR: "Ship of Fools" represents "a life work" for Katherine Anne Porter; it is the sum, she said last week, "of what I know about human nature, the fatalities of life and the perils of human relationships. Everything I was able to express I put in it." In response to a comment that the novel's outlook seemed rather bleak, Miss Porter protested, "I don't think that this is a pessimistic book at all. I am not trying to make anybody out a saint or a sinner, but just showing human beings with failings and prejudices or with burdens a little more than they can bear, burdens that have made them what they are and through which they are trying to struggle. Some of them make it and some of them don't."

As the wife of an official in the Foreign Service, Miss Porter saw in Europe the rise of Nazism, which figures in her book; yet she did not want to write a thesis or propaganda novel. "Ship of Fools" is, rather, "the story of the criminal collusion of good people—people who are harmless—with evil. It happens," she explained "through inertia, lack of seeing what is going on before their eyes. I watched that happen in Germany and in Spain. I saw it with Mussolini. I wanted to write about people in these predicaments—really old predicaments with slightly new political and religious aspects."

But what about today and our altered concept of the Germans? "Ship of Fools" was, after all, conceived and begun in the early Thirties. "I believe," Miss Porter said almost fiercely, "that they are just as dangerous as they were, and the moment they get back their power they are going to do it again. This complacency about Germany is simply horrifying. People change in some ways, but they don't change basically. The Germans have taken the Jews as a kind of symbol, but they are against anybody and everybody, and they haven't changed a bit!"

Inasmuch as they all have their frailties, with which of her characters, one wondered, did the pretty, vivacious author identify herself. "I am nowhere," she said, "and everywhere. I am the captain and the seasick bulldog and the man in the cherry-colored shirt who sings and the devilish children and all of the women and lots of the men. . . . You know, I got attached to my gang on the boat. I hated to give them up."

"Ship of Fools" was meant to be a short novel, but it developed like a "coral formation" during the intervals —sometimes four or five years at a time—that it was interrupted. Since she began it Miss Porter has published "The Leaning Tower and Other Stories," a volume of essays, "The Days Before," and "Katherine Anne Porter's French Song Book." To earn her living she has also lectured widely and translated many works from Spanish, French, and German.

That her novel took so long to complete is not uncharacteristic of her. "I ran my scales," she said, "for fifteen years before trying to sell a story." Born in Indian Creek, Texas, on May 15, 1894, the great-great-great-granddaughter of Daniel Boone, she started at the age of sixteen trying seriously to learn to write. She was past thirty when her first story, "Maria Concepción," was published. "I let a story rest in my mind," she said, "and grow, and when I start to write I am ready to go at top speed until the vein runs out." As a result, the majority of the stories in "Flowering Judas," "Pale Horse, Pale Rider," and other collections were finished in one sitting. "Most people," she said, "won't realize that writing is a craft. You have to take your apprenticeship in it like anything else."

—ROCHELLE GIBSON.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

drunkard; Herr Glocken, a hunchback, and Herr Graf, a dying man who believes that he has the gift of healing. The only Jew on board, Herr Löwenthal, nurses in solitude the hatred he feels for gentiles.

Among the representatives of other nations are some Cuban medical students, exiled for political activity, who manage to make a good deal of noise. Even more consistently disrupting is a troupe of Spanish dancers: the women prostitutes, the men pimps, and the children—a pair of twins, six years old—the most outrageous little devils to be found in fiction. Four Americans are among the passengers: David Scott and Jenny Brown, painters who have been living together in Mexico; William Denny, a boorish young Texan, and Mrs. Treadwell, a divorcée of forty-five and a woman of some refinement.

As we come to know these characters and others, we find ourselves involved in a vast, polymorphous struggle of wills. The Germans arrogantly parade their belief in their superiority to all other nations and races. They are brutal in their discrimination against Jews, look with scorn on Americans, find virtue only in themselves. There is religious prejudice, too, with Catholics intolerant of Protestants and vice versa. And the war of the sexes is everywhere: between the Spanish dancers and their victims, between the domineering German males and their wives, and between Jenny and David, for whom the voyage is a series of quarrels and reconciliations.

A superficial decorum is maintained until, near the end of the voyage, the dancers stage a fiesta. It is a blatant scheme for exploiting the other passengers, made doubly profitable by way of theft and blackmail; but most of them welcome a break in the monotony of the trip. Passions are released, and there are several acts of violence, in one of which the genteel Mrs. Treadwell is an astonishing participant. Then, after this outburst, the novel moves gently into a subdued ending as the ports of destination are reached.

The voyage ends, and the passengers go their ways, completely unchanged by anything that has happened. The last scene shows us David and Jenny: at the moment they are reconciled, but we know that a quarrel is just ahead. The Germans have lost none of their arrogance, and Herr Löwenthal none of his bitterness. Herr Rieber is not in the least chastened, nor is the young man from Texas. Even Mrs. Treadwell seems to have learned nothing about herself that will make any difference in her life.

In a prefatory note Miss Porter specifically describes the novel as a kind of allegory:

> The title of this book is a translation from the German of *"Das Narrenschiff,"* a moral allegory by Sebastian Brant (1458?-1521) first published in Latin as *"Stultifera Navis"* in 1494. I read it in Basel in the summer of 1932 when I had still vividly in mind the impressions of my first voyage to Europe. When I began thinking about my novel, I took for my own this simple almost universal image of the ship of this world on its voyage to eternity. It is by no means new—it was very old and durable and dearly familiar when Brant used it; and it suits my purpose exactly. I am a passenger on that ship.

What, then, are we to conclude that Miss Porter is saying about the voyage of life? Is it that there is no possibility of change, no hope of redemption? Are we all the fools of passion, greed, and prejudice? If the novel had appeared in the Thirties, it would have been hailed as an attack on Fascism, and it might have been regarded as a denunciation of middle- and upper-class morality. In steerage the ship carries a large number of Spanish workers, who are being deported from Cuba for economic reasons. Although these are looked upon with indifference and contempt by most of the first-class passengers, one of them performs the only purely disinterested act the novel records. But surely the book, at this point, is not intended as a polemic against a particular political system nor even as a defense of the downtrodden. Miss Porter is saying something about the voyage of life, and what she is saying is somber indeed.

Perhaps that is why the novel, for all its lucidity and all its insights, leaves the reader a little cold. There is in it, so far as I can see, no sense of human possibility. Although we have known her people uncommonly well, we watch unconcerned as, in the curiously muted ending, they drift away from us.

Your Literary I. Q.

Conducted by John T. Winterich

TERMINAL TRANSFORMATIONS

Here are ten pairs of words (plus one triplet), assembled by Robert E. Stevens of Portland, Oregon, which become different words by the process of altering the first and last letters in each pair. (Examples: *history, distort; candid, bandit.*) Answers on page 29.

1. affection
   skimpy bathing suit
2. cancellation on mailing stamp
   chrysanthemum with many flowers
3. citrus fruits
   farmer
4. ill-natured
   ruffs
5. large and ornate
   recipient of St. Paul's epistle
6. large binding stone through a wall
   snake
7. view in detail
   soft lines
8. ludicrous descent from the elevated
   thoroughly understand
9. pleasure trip
   revolt
10. force too much stock on retailer
    with reluctance
11. mark of quality
    inexcusable delay
    official of Tammany Society

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Colossus on a Russian Hearth

"Tolstoy Remembered By His Son Sergei Tolstoy," *translated by Moura Budberg (Atheneum. 228 pp. $5), adds new nuggets about the Russian genius to an already vast treasury of knowledge. Ernest J. Simmons's latest book, a biography of Chekhov, will soon be published by Little, Brown.*

By ERNEST J. SIMMONS

IN THE late 1880s, at the height of Tolstoy's fame, a dozen members of the family and close friends were busily recording in their diaries, and from a dozen different points of view, the daily happenings in the life of the great man. Curiosity about this colossus was insatiable, not only as the famous author of "War and Peace" and "Anna Karenina," but as a kind of Jovian reformer whose thunderous fulminations against Church and State and the sinning ways of mankind echoed around the world. Not the least of these chroniclers was his son Sergei, a selection of whose memoirs was published in Moscow two years after his death in 1947.

So rich is the biographical material on Tolstoy, whose own numerous volumes of diaries and letters constitute the major part, that one would hardly expect anything new or revelatory from these memoirs of the eldest son. And with some few exceptions, such turns out to be the case. Further, not a little of the book is naturally concerned with Sergei's position in the household and his own career as composer and musicologist. However, his closeness to many of the significant events in his father's life and his unusual objectivity in narrating and interpreting them make these memoirs an important contribution for all students of Tolstoy.

Nor does the volume lack interest for the general reader, for it offers some charming pictures of a form of life among the Russian landed gentry that will never return. In rather episodic fashion, Sergei tells of his family at Yasnaya Polyana and Moscow from 1862 to his father's death in 1910. We learn of Tolstoy's taste in books, his reading and writing habits, and his enthusiastic interest in agriculture and in hunting and nature. Some fresh material is offered on Tolstoy's extensive efforts to develop a large stud farm in Samara. And the book includes new details on the well-known episode concerning Tolstoy's effort to aid the persecuted Dukhobors, in which Sergei played a personal role. There are also several delightful accounts of large evening gatherings of family and friends, their musical and dramatic entertainment, and even a picture of the aging Turgenev illustrating how the French performed the cancan. The memoirs are rounded out with a series of sketches of people in Tolstoy's life, such as his oldest brother, his sister, Turgenev, the poet Fet, and the famous artist Repin. A few unknown and interesting facts are revealed in two of these sketches: those on the controversial figure Chertkov, Tolstoy's leading disciple and literary executor, and the well-known composer Taneyev, who for a time muddied Tolstoy's relations with his wife.

What the memoirs have to offer about the central domestic tragedy of the Tolstoy household is unfortunately limited in scope, but its intimate nature and fresh insights amount to a positive contribution. Sergei preserves a convincing impartiality in the sad, fateful struggle that developed between his mother and father after the latter's religious revelation, which prompted his urge to divest himself of his extensive property and live the ascetic life of a hermit. Like some geniuses, Tolstoy seemed to expect a wife to appreciate without criticizing him, but Sofya Andreyevna was a woman of strong convictions, who, in the interests of herself and her large family, refused to renounce the material benefits of life that her husband, before his spiritual transformation, had taught her to respect.

Yet Sergei plainly indicates that the quarrel, which eventually caused Tolstoy at the age of eighty-two to abandon his wife, might have been satisfactorily accommodated if it had not been for the hysteria latent in her nature. For after his severe illness in 1901, Tolstoy changed considerably. He became less stern, less discontented with himself and his life, and less critical of his wife and family. But by then it was too late. As her eldest son observes, his mother had become increasingly nervous and unbalanced. While Tolstoy, with his newly acquired tolerance, was declaring, "No one is guilty in this world," his emotionally distraught wife with her persecution mania was regarding every harmless action of her husband as a threat against her and her children. In the end there seemed to Tolstoy no other way out save escape.

"It's time for bed, dear, you've insulted your intelligence enough for one day."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

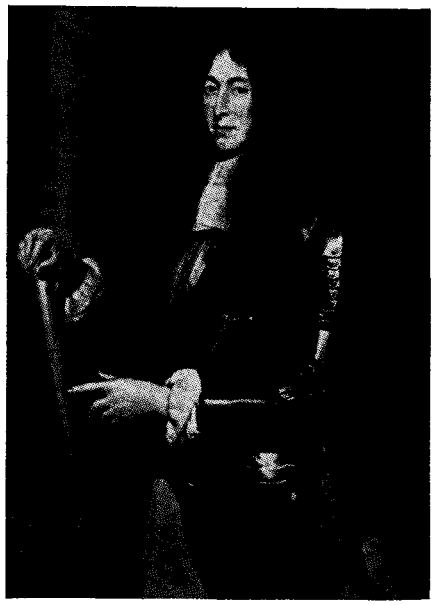
British Lion in the Field

"The Memoirs of James II: His Campaigns as Duke of York 1652-1660," edited and translated by A. Lytton Sells *(Indiana University Press. 292 pp. $6.95), describes, in the Stuart monarch's own words, his battles against French rebels. Ivan Roots teaches English history at the University College of South Wales and Monmouthshire, Cardiff.*

By IVAN ROOTS

IN 1954 David A. Randall, an American rare-book dealer, found by chance in an anonymous French château an authenticated manuscript copy of the memoirs of James II of England or, rather, of his account of campaigns as Duke of York from 1654 to 1660. In due course the manuscript was borne in triumph to the United States, and it is now a prized item in the library of Indiana University, whose press has brought out this Englished version in a dress fit for a king. It was certainly a happy find. Was it a significant one? The publishers claim that "with this publication it becomes possible for the first time to check the accuracy of historical works about this important period of English history." What works? So far as I can see, only a handful, notably "The Life of James II," edited in 1816 by the Rev. J. S. Clarke from the manuscript of the Jacobite William Dicconson (1655-1743).

Clarke's section dealing with the 1650s comes out with flying colors; indeed, for much of his edition Professor Sells simply reprints great chunks of Clarke's text, whose prose is certainly more lively than his own. The new text presents us with little that is fresh. The only item of real interest is a tantalizingly brief reference to the Duke's first meeting—in Paris in 1656—with Anne Hyde, his future wife and mother-to-be of his unfilial daughters. The blurb, misinterpreting a remark in the Preface, asserts that there is some hitherto unpublished material here about the negotiations for the Restoration of 1660. This is quite untrue. For that year Professor Sells prints the Clarke text *verbatim*, to the extent of repeating the erroneous "The Select Knot" for "The Sealed Knot" (the principal group of royalist conspirators).



James II—"naturally martial."

What, then, are we left with? A somewhat impersonal account of fighting during the Fronde period, in which James served under Turenne for the Crown, and during the Franco-Spanish war, in which he fought on both sides. For evidence of his undeniable courage we must refer to other sources, one of which talks of him as "naturally martial to the hottest degree." Perhaps through modesty, these memoirs offer us only glimpses of his own actions, but James comes through as an intelligent observer, with a clean grasp of military science and a keen appetite for life in the field, whose pleasures, discomforts, and dangers are often strikingly conveyed.

The most vivid passages tell of the determined foraging of the armies, aptly characterized as "eating up the country." Both sides did it not only to feed themselves but to rob the enemy of provisions. James recalls "the extraordinary sight" of "about ten thousand Foragers, most of them with scythes in their hands, with the Officers before them marching as they did, the front of them being almost half a mile in breadth: But when they came within sight of that part of the Country, which had not been already forag'd, it was altogether impossible either for me or their particular Officers to keep them in order any longer, or to hinder them from disbanding, and making what hast they could to forage." Elsewhere he refers to "the great order and justice which was observ'd amongst Foragers; for he who first enters into a Feild of Corne or Meadow, keeps possession, and none will offer to come within such a distance of him, and not to leave him sufficient forage to load his horse: And whosoever gets first into a Barne, or on a Haymowe, no man offers to disturb him, or to size on any thing, till he has provided for himself; so that First come first serv'd." Not a word about the poor country folk who had to survive these catastrophes!

James has little, even less in the new version, to say about political matters. Predictably he condemns the *frondeurs* as rebels and notes with satisfaction their casualties as a fitting judgment of God. His cogent remark that Mazarin would have been "an ill minister" to his king not to have come to terms with Cromwell when opportunity knocked in 1655 does not appear in the new manuscript, which also omits most references to the murky politics of the English court in exile.

Mr. Randall's serendipity has resulted in an attractive volume, well illustrated, with some stimulating editorial comment and, by way of an introduction, a felicitous brief life of James II by Sir Arthur Bryant. It is a pity that so much good work will make scarcely a ripple on the surface of the deep waters of Stuart historiography.

FRASER YOUNG'S LITERARY CRYPT NO. 974

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 974 will be found in the next issue.

LPH MSAHCL HTT FC LPH
LRQK SE LPH LFGH.
PHKQD ABGCASQLP
MSKXEHMMSA.

Answer to Literary Crypt No. 973

Most folks are about as happy as they make up their minds to be.

—ABRAHAM LINCOLN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

He Crusaded Against Quackery

"The Sweeping Wind: A Memoir," by Paul de Kruif *(Harcourt, Brace & World. 270 pp. $5.95), sums up the boisterous career of the microbe hunter who pioneered in popular science and medical writing. Marguerite Clark is the author of "Medicine Today: A Report on a Decade of Progress."*

By MARGUERITE CLARK

ON A September day in 1922, Paul de Kruif, visiting the Chicago office of The American Medical Association, was introduced by Dr. Morris Fishbein to a red-haired, nervous young man, whom he described as "the greatest living best-selling American novelist." De Kruif, a bacteriologist, had just been fired from the Rockefeller Institute in New York for daring to publish in *Century* magazine a series of anonymous articles that irreverently spoofed some of Rockefeller's most eminent "trained seals." The novelist was Sinclair Lewis, author of "Main Street," who was about to bring forth another book, "Babbitt."

The impact of these two men on each other was immediate and cataclysmic. "Here was a creature . . . wild, free-wheeling, intense and outlandish," was de Kruif's first impression of "Red" Lewis. "Here, by God, is a tough boy who will try anything once, who is not afraid of anyone," said Lewis a few hours later. In a riotous night on the town together, Lewis, "a terrific listener," asked the young bacteriologist a hundred questions. "He cross-examined me on why I had left medical school for bacteriology research at the University of Michigan. He roared with laughter at my desecration of the Rockefeller sacred cows. He drew me out on why I had been fired deftly by my chief, Dr. Simon Flexner." In the gray dawn, Red Lewis, all set to write a labor novel with Eugene Debs as the protagonist, abruptly changed his plans. "Why shouldn't we collaborate on a book about doctors?" he suggested to de Kruif.

Why not? Paul de Kruif was "a mixed-up microbe hunter," unhappily married, the father of two little boys, flat broke, and desperately in love with Rhea Barbarin, a young medical technician he had met in the Ann Arbor bacteriology laboratory. From his first disastrous try at popular-magazine writing on the side, he had hoped to earn enough money to get a divorce and marry the unattainable Rhea. Instead he had been kicked out of the "ivoryest of ivory towers." Eagerly, he agreed to the collaboration.

But first, with money borrowed from his mother, he got his divorce and married his beloved Rhea, with whom he lived happily for thirty-five years until her death in 1957. After a brief honeymoon, he left with Lewis on the SS *Guinea* for a tour of the Caribbean islands, seeking a background for the epidemic that was to climax the medical novel.

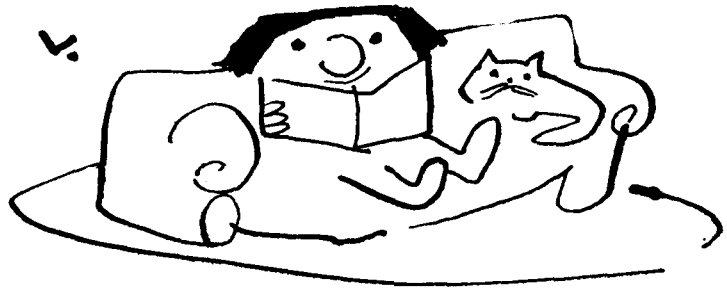
While de Kruif tried to develop "Arrowsmith" characters out of living scientists he had known, Lewis toiled to rid de Kruif of the "stilted prose of the Rockefeller reports." When the journey ended at Plymouth, England, 90,000 words of the life and times of Martin Arrowsmith were recorded on yellow typescript. "Red had brought off the miracle, and there was singing in my heart," says de Kruif. Many people have never known that he had anything to do with "Arrowsmith"; others have erroneously thought that the novel was written not by Lewis but by de Kruif, who received credit in the book only for technical assistance. For the novelist's help in "making me a writer," de Kruif extends gracious appreciation. "Without this apprenticeship under his wild genius, I could not have begun the books about microbe men."

Even then de Kruif's first book, "The Microbe Hunters," with a generous contract from Harcourt, Brace, was "white hot" within him. In his own words, "It seemed to explode from my typewriter." The book shortly passed 100,000 copies in sales, and still sells steadily after thirty-six years. Paul de Kruif was alone in a new field: popular science writing—clear, accurate, and entertaining—for a large, avidly interested lay audience. He was the first to dramatize medical deeds and doers, to expose medical stuffed shirts, and to crusade against scientific quackery. "Men Against Death," the record of twelve famous scientists who struggled to keep humanity alive, was followed by "The Hunger Fighters," the battle to improve the nation's nutrition, and "The Male Hormone," the story of the discovery and use of testosterone.

The high exuberance that had drawn de Kruif into the ultimate heresy of ridiculing the Rockefeller high priests often colored his prose, which, as he points out, has been called "overdramatic" and "breathless." Nonetheless, it is fast-moving, easy to read, and, in most cases, stimulating.

"Men Against Insanity," the true story of a doctor, Charles T. Ferguson, who fought his way back from mental illness with "magic chemicals," was, says de Kruif, "more fun than anything Rhea and I had ever written." The pair talked excitedly of collaborating on other biographies of original types. But there were to be no future books, and no future years together. Rhea de Kruif died a short time later. "Hers was a rugged task," he writes, "the taming of a turbulent man, until our days became not only halcyon but happy. That was her victory."

Starting on a melancholy note, the author's mood, within a few pages, changes to characteristic vigor and optimism. He throws all he has into anecdotes and pithy comments on forty boisterous years of work. In this impetuous Dutchman, now seventy-two, there remains plenty of fun, fight, and fury, and, for as long as he likes, a place on America's big medical writing sprocket.



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FICTION

Quest for Love and Grail

"Le Morte Darthur: The Book of King Arthur and His Knights of the Round Table," by Sir Thomas Malory, Knt. *(University Books. 1,008 pp. $15), is an unexpurgated version of the fifteenth-century tales of chivalry and adventure. Harry T. Moore edited "The Collected Letters of D. H. Lawrence."*

By HARRY T. MOORE

JAILBIRD, cattle rustler, sacker of monasteries, Sir Thomas Malory, who was accused of other crimes ranging from rape to treason, was, to say the least, a man of action. Yet his "Le Morte Darthur" puts him among the great British authors: how many of our contemporaries writing in English can expect to be read across five centuries?

One reason for Malory's longevity is that he gives us a full and living world. In it we find the brave and sometimes oversimple King Arthur, his magnetic wife Guenever, and his friend Sir Launcelot, champion of those knights who ride across Malory's pages in quest of combat or love or the Holy Grail. And if the slippery Gawaine, the evil Mordred, and the necromantic Merlin are part of this world, so is the saintly Galahad, who alone among Arthur's fellowship of warriors could sit in the Siege Perilous at the celebrated Round Table.

Another reason for Malory's survival is that he was a master of narrative, actually one of the creators of modern English prose. He could be eloquent, as in Sir Ector's famous elegy on Launcelot, or he could be dramatically terse, as in his vital accounts of action. His sources were British and Continental ("certeyn bookes of Frensshe"), and like Bunyan and possibly like Cervantes, this hot-blooded man seems to have written while in prison. Indeed, the background of "Le Morte Darthur" is almost as compelling a story as any of the tales in the collection.

These tales can be traced back to patriotic legends about an early British chieftain; they grew into chivalric romances about a late-medieval prince. As he worked these over, Malory developed into a powerful storyteller. But he wasn't flawless; for example, his Tristram doesn't meet his fatal end in the story devoted to his love affair with his uncle's wife, Isoud, but is merely referred to in a later summary as having been killed by the uncle whom he betrayed. Many such confusions in Malory's writing were minimized by his first editor, the pioneer English printer William Caxton, who published the book in 1485. This was fourteen years after the death of the violent "knight presoner" whom modern scholars have identified beyond reasonable doubt as the author of the tales Caxton printed.

One of these scholars, Eugène Vinaver, has collated several early copies of the book with a recently discovered "Morte Darthur" manuscript from Malory's time, and in doing this he has shown the extent of Caxton's editing. It is only fair to tell the reader of the edition reviewed here that it doesn't make use of Vinaver's text, which is strictly for scholars. Rather, the present publishers have reprinted as a single plump volume the earlier two-volume edition that the late A. W. Pollard prepared for the Medici Society. Pollard used modernized spelling and, unlike some other versions of the stories that also do this, Pollard's is unexpurgated. He permits the knightly gentlemen to engage in their vigorous love affairs, which a commentator in the century following Malory's spoke of as "bold bawdry."

Unfortunately, Pollard's text doesn't provide footnotes for the archaic words that appear from time to time. Instead there is a glossary placed cumbersomely at the end of the volume, a bother even for those of us who don't like the wrenching effect of footnotes. Perhaps Pollard should have adopted the method used in Sidney Lanier's redaction of Malory: bracketed one-word definitions after the expressions that occasionally need them.

Otherwise this new edition is perfect for the modern reader.

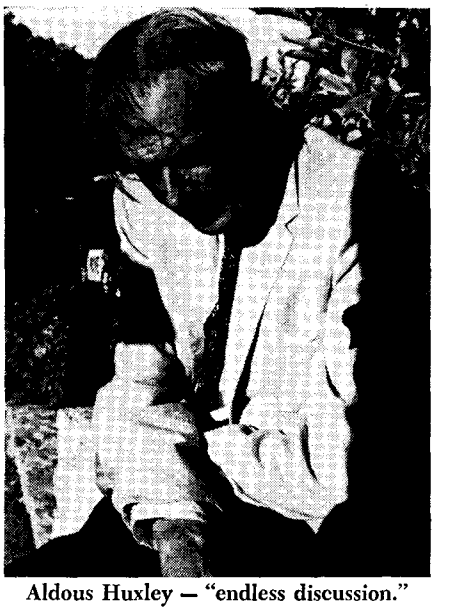
East Plus West Equals Utopia

"Island," by Aldous Huxley *(Harper. 335 pp. $5), creates an imaginary country in Southeast Asia that blends modern science with Buddhist enlightenment. C. Northcote Parkinson, historian and satirist, formerly taught in Malaya.*

By C. NORTHCOTE PARKINSON

THE WRITING of utopias began with Plato, to be revived by Thomas More and Campanella, expanded by Samuel Butler and many others, and killed (as it seemed) by the events of 1930. The fashion ended, we thought, with H. G. Wells, its place being taken by the opposite kind of fantasy as provided by George Orwell. Now, from Aldous Huxley, comes a new sort of utopia, not so much a glimpse of what might be but a description of what might have been, not everywhere and not for more than a limited time.

The Island of the story is called Pala and may be identified, up to a point, with Bali. Its Raja, a Mahayana Buddhist, was advised from 1840 by a Scots physician, Calvinist turned atheist. Between them they built an ideal society, in which Tantric Buddhism blended with modern science, and from which the evils of the twentieth-century "jails and churches and Communist cells" with "scooters, whisky, television and Billy Graham" have been successfully excluded. The enlightened inhabitants practice yoga and discuss



Aldous Huxley — "endless discussion."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

philosophy, encourage free love and artificial insemination, and behave generally as Mr. Huxley thinks they should.

Their society remains viable until 1905, from which year the author, through one of his characters, dates the decline of the West. "By 1930 any clear-sighted observer could have seen that, for three-quarters of the human race, freedom and happiness were almost out of the question. Today, thirty years later, they're completely out of the question." So the external world, the world of "armaments, universal debt and planned obsolescence," the people who still pump their theology out of the cesspool, close inexorably on Pala. The island is to be betrayed by its own current Raja, an unstable boy with a yearning for dictatorship and fast cars, an adolescent with a warped character, a tommy-gun, and a Sears, Roebuck catalogue. He is the typical problem child of the Western world.

Into this dying paradise there stumbles Will Farnaby, journalist in the employ of an oil-seeking newspaper proprietor who knows of Pala's unexploited wealth. Farnaby, through whose redemption we come to understand the island's idyllic quality, comes from a normal Western home, defined thus:

> Take one sexually inept wage slave, one dissatisfied female, two or (if preferred) three small television addicts; marinate in a mixture of Freudism and dilute Christianity; then bottle up tightly in a four-room flat and stew for fifteen years in their own juice.

It takes a month to heal his psychological disorders; the cure is complete by the time the whole experiment collapses in tyranny and bloodshed.

Considered as fiction, this book moves too slowly amidst endless discussion and the labored contrast between the decadent journalist and his idealized hosts. Considered as a utopia, it cannot be said to describe much that is new. It is interesting, nevertheless, and especially in the author's realization that utopia could have come into existence only through the blending of what is most valuable in East and West, for which purpose Southeast Asia would have provided a hopeful background. Of interest again is the author's choice of dates: 1840 as the year from which Western decay can be traced, 1905 as the year from which actual decline began, and 1930 as the year when even the Americans could see that their zenith was past. Considered, finally, as a commentary upon today's world, this book deserves a wide circulation. It is a mirror in which modern man can see all that is rotten in his society and in himself. From this point of view it should be read and re-read.

Chip Off the American Grain

"The Big Old World of Richard Creeks," by Harold Courlander *(Chilton. 118 pp. $3.50), speaks through the voice of an elderly illiterate Negro about a vanishing way of Southern life. John Barkham's reviews are syndicated by the Saturday Review Book Service.*

By JOHN BARKHAM

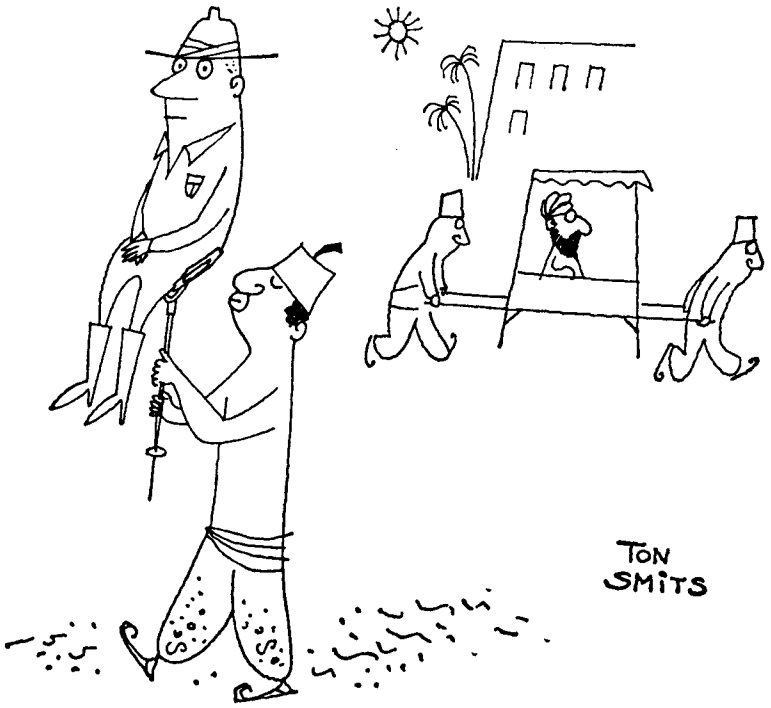
THIS is a little gem of a book, but one of a very special kind. If you have a feeling for American folklore, for yarnspinning in the old rustic tradition, for a vanishing Negro idiom that rings true as a bell, this is a period piece not to be missed. Harold Courlander, himself a distinguished folklorist, here demonstrates the written form as unerringly as Burl Ives singing a hillbilly ballad.

Richard Creeks, the teller of these tales, is something of a singer himself—as well as a railroad worker, field hand, and anything else that will earn him an honest dollar. Rich not only sings the tunes but makes up the words, with lots of examples for the reader to see. An illiterate Negro from the Deep South, he knows his place and "don't look for no trouble," but in his oblique way he succeeds in being very funny about some white folks:

> One day they bring a man over just to hear me sing. He was another of them folks that writes down on a paper everything you say, and it made me feel kind of peculiar. I sing a song, Grizzly Bear, and this man say, No, you didn't sing it right; the way it goes is this. Then he sing it differently, and he didn't have no kind of voice at all and it made me want to laugh.

The world Rich Creeks talks about is the old Negro world of the South now in process of yielding to the new. Rich himself is a character in the authentic American grain, whose roots can be traced directly back to Joel Chandler Harris and Mark Twain. His happy-go-lucky disposition is compounded of humor, resignation, and an earthy wisdom that shrewdly exposes prejudice without ever openly denouncing it.

The old Negroes in these tales remember the Civil War, and for much of the time the book looks back to that period. ("The Yankees went through like locusts and never came back. They's gone and we're still here. The times is better, but not much.") Near the end, Rich turns to talking about the present. His attitude changes, but not his words or mood. He begins walking because of a bus boycott. The young preacher urges the congregation to pray a new way. "We been having two kinds of praying—sitting down and on your



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

hands and knees. What we got to have now is a third kind of praying—standing up."

That's about as deep as Rich ever gets into the current struggle. Today's Negroes don't talk or think like him any more, or sing the songs he sang. He is resigned to it. "All I want is for a few folks to know Richard Creeks been here and gone," he says, and—thanks to Harold Courlander—many folks will.

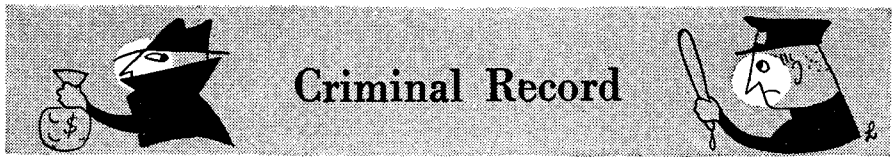
UNDERGROUND RR: There is nothing in American history so teeming with drama and excitement as the Underground Railroad of pre-Civil War years. It was a horror to the slaveholding Southerners, of course; but it was one small answer, at least, for the troubled conscience of Northern whites who felt the cruelty and indignity of slavery and yet were powerless to do much about it. As for the slaves themselves, it was both terror and the hand of God, and they must often have felt squeezed between the two.

It is strange that a great novel has never been made out of this rich, wild, darkly ambiguous material. The people who engaged in underground activity ranged from frothy-mouthed haters to serious, even-tempered idealists; from liberty-loving abolitionists, who serenely sacrificed their own and often their family's security, to cool, conniving money-makers; from slaves fleeing in bewilderment to freedmen who risked their lives partly to save the refugees and partly to punish the slaveholders. Hypocrisy cuddled close to courage in those days; and the greedy, the hating, the compassionate, and the terrified stood side by side as the storm bore down on them.

When rogues collaborate with good men and saints with sinners, there are bound to be some skin-chilling adventures. When such adventures are of the mind and spirit more than of the body, they become the stuff out of which a great novel can be made.

"**The Glass Dove**" (Doubleday, $4.95) is not this sort of book. Sally Carrighar knows quite a bit about the era and has a nice sincerity and sense of humor. However, she writes *about* these underground years; she does not recreate them for us to experience deeply as we read. She does not give us much awareness of the meaning of these monstrous events, nor do we ever see her characters in depth. The story, told from the point of view of a sensitive fifteen-year-old, is actually one that thirteen- and fourteen-year-olds might relish more than their elders. But I know teen-agers who would find it just a mite dull.

—Lillian Smith.



ENCYCLOPEDIA OF MURDER. *By Colin Wilson and Patricia Pitman. Putnam.* $5.95. Hundreds of cases from 15th century to now, many presented in long summaries, make up this engrossing world-wide manual. Abnormal mentalities are stressed.

CRUSADE AGAINST CRIME. *Edited by Jerry D. Lewis. Geis.* $4.95. These forty narratives by true-tale name writers recite key cases of FBI and other law-enforcement agencies. Excellent selection.

IN SEARCH OF CRIMINOLOGY. *By Leon Radzinowicz. Harvard University Press.* $4.75. Admirable brief analyses of crime research in Italy, Austria, Germany, France, Belgium, Holland, Norway, Sweden, and U.S. by professor of criminology and director of Institute of Criminology at Cambridge University.

EXTRA KILL. *By Dell Shannon. Morrow.* $2.95. Nice Lt. Luis Mendoza of L.A. cops and capable assistants tie together pair of seemingly unrelated murders. Long but lovely.

THE WIFE WHO DIED TWICE. *By Edgar Bohle. Random House.* $3.50. Spouse supposedly incinerated circa 1930 turns up alive to bedevil hubby, now N.Y. tycoon, remarried, and a father; young engaged couple aid cops. Good pace.

SEEING DOUBLE. *By E. X. Ferrars. Crime Club.* $2.95. Amphitryon legend provides theme of tale in which gem heists and murder furnish the excitement. So-so.

THERE WAS A CROOKED MAN. *By Clifford Witting. British Book Centre.* $3.25. When Thoreau-reading handyman is done in, local and county police confront abundance of suspects; 12-year-old lad helpful. Comfortably rural English.

DEATH OF A RACEHORSE. *By John Creasey. Scribners.* $2.95. Supt. Handsome West of Scotland Yard takes charge when animal slaughter is followed by people slaughter on larger scale. Track fast, as expected.

THEY'RE NOT HOME YET. *By Forbes Rydell. Crime Club.* $2.95. Kidnaping of five school-agers tizzies Cape Cod area upper tax bracketers; FBI takes a hand. Suspense factor ultra-high.

THE CHINESE LAKE MURDERS. *By Robert van Gulik. Harper.* $3.95. Judge Dee, as of A.D. 666, journeys into provinces to settle trio of baffling cases. Refreshingly different, as in two previous stories.

A TIME TO HATE. *By Seldon Truss. Crime Club.* $2.95. J. Horace of London *Snapshot* and Supt. (a promotion) Gidleigh of Yard almost cooperate when prison governor is assassinated and snippy heiress snatched. Plus mark.

361. *By Donald E. Westlake. Random House.* $3.50. Upstate New York Air Force vet nearly done in when hoods slay his father; he embarks on vengeance program (title is Roget symbol for "destruction of life"). Brash and bloody.

AND LEFT FOR DEAD. *By Frances and Richard Lockridge.* $2.95. Midwest miss, alone in Manhattan, takes sock on head and then gets into real trouble; two killings ensue. Excellent suspense.

THE CASE OF THE EXTRA GRAVE. *By Christopher Bush. Macmillan.* $3.25. Ludovic Travers, erudite London eye, trails a vanished wife over much of southern England but misses no meals. Usual agreeable job.

THE MAN WHO DIED TOO SOON. *By George Harmon Coxe. Knopf.* $3.50. Jack (Flash) Casey, Boston press camera ace, in his element when hanky-panky over films willed to him develops; twin killings follow. Workmanlike, as always.

CHAIN OF DEATH. *By Nancy McLarty. Crime Club.* $2.95. American miss vacationing in Guatemala runs head on into cold-war complications; our hero to the rescue. Orthodox jane-in-jam job.

COUNTY KILL. *By William Campbell Gault. Simon & Schuster.* $3.50. Brock Callahan, ex-pro footballer turned peeper, tangles with mean California cops in case wherein two die. Good action, excellent dialogue.

A MAN NAMED THIN. *By Dashiell Hammett. Mercury Press (347 E. 53, N.Y. 22). 50¢ (paper).* Eight previously uncollected short stories by the great virtuoso of the hard-boiled school, with fine introductions and commentary by Ellery Queen. —Sergeant Cuff.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Benevolent King Bomba

"The Last Bourbons of Naples" (1825-1861), by Harold Acton *(St. Martin's Press. 535 pp. $10), rehabilitates the much-maligned Ferdinand II as a realistic and benign despot. Leo Gershoy's "Bertrand Barère: A Reluctant Terrorist" dealt with the fall of the Bourbon dynasty in France.*

By LEO GERSHOY

THE TALENTS that brought Harold Acton wide acclaim for "The Bourbons of Naples" in 1956 are all in evidence in its sequel, "The Last Bourbons of Naples (1825-1861)." Once again it is clear that there is no historian writing in English to match him in his extraordinary knowledge of politics and personalities, culture, folkways, problems, and peoples of the picturesque Kingdom of the Two Sicilies. His story begins with a prologue covering the brief reign of the well-intentioned father, Francis I, and closes with a sorrowful epilogue on the inept son, Francis II, who abdicated in 1861 and lowered the Bourbon flag forever. But the heart of Acton's narrative is the rule of Ferdinand II (1830-1859), the notorious "King Bomba," the anathema and the whipping boy of nineteenth-century European liberals.

Ferdinand ascended the throne with a panoply of convictions that shielded him for almost thirty years against the doctrines and attacks of his many opponents. In his first proclamation he emphasized his intent, under the banner of religion, to make his rule one of "justice, vigilance, and wisdom." He was quick to express his loathing for a constitution: "I would leave the crown and abandon Naples rather than subscribe to a constitution; in the backward state of civilization in this country its only result would be to encourage excesses and disorders." Conspiracies, uprisings, agitation, and the plot against his life only intensified Ferdinand's "instinctive horror of representative government."

The revolution in Sicily, however, and its spread to the Neapolitan mainland forced his hand, and he granted his rebellious subjects the constitution that he despised and loathed. But the army remained loyal, his troops regained control, and in 1849 he broke the revolution. Ferdinand ruthlessly repressed agitators in Naples; to reconquered Sicily he brought back order, charging like "a benignant bull" against the handful of corrupt officials and demagogues, but receiving the blessings of the masses, who saw him as "the image of God on earth."

He was to rescind the constitution and break with France and England, even as he had broken with Austria earlier, in order to preserve the independence of his kingdom. Yet, for seven years after the harsh repressions, there was peace and plenty and contentment in Naples. The populace built triumphal arches to honor him; everywhere there were celebrations and acclamations from grateful subjects. Misguided foreign visitors persevered in their carping criticism, but they too agreed that "Naples was full of life, movement, and gaiety." Under Ferdinand's autocratic benevolence the traditional *douceur de vivre* was regained and when he died tears were shed in abundance. The masses had "sufficient experience to realize that there was a worse tyranny than that of kings: the tyranny of demagogues and self-seeking politicians."

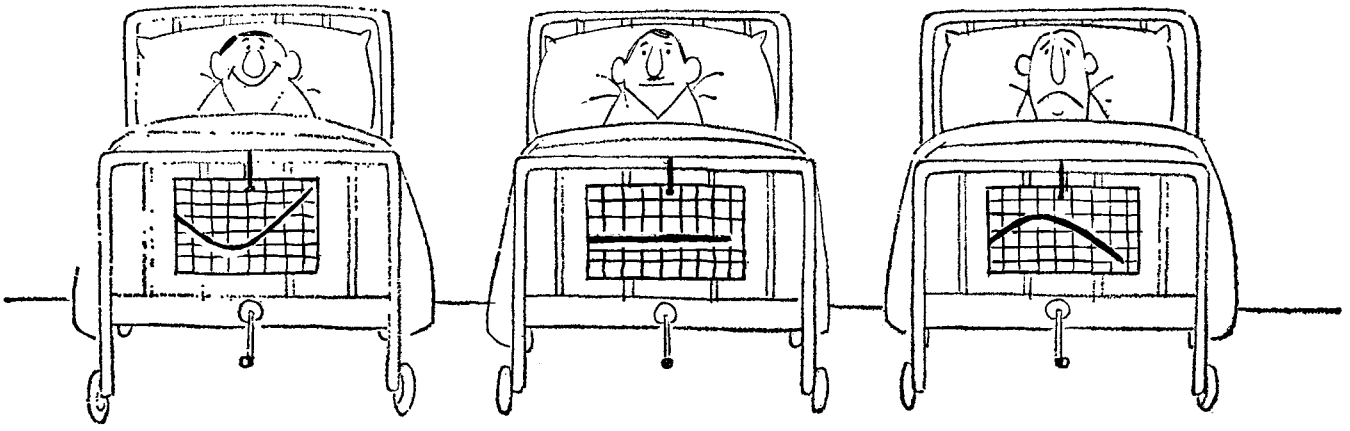
Meanwhile difficulties and misfortunes tried the fortitude and courage of the energetic ruler. Crisis followed crisis, but he devoted himself to his tasks of bringing security to his state and happiness and peace to his people. Throughout, he remained true to himself—calm, conscientious, devoutly religious, coarsely genial, benevolent.

According to Acton, then, the monstrous "King Bomba" is a myth. Ferdinand was traduced by meddlesome European progressives, and his evil reputation is their fabrication and that of the liberal historians.

That this rich, panoramic reconstruction of an age will be read with sustained interest for its verve, its wit, and its colorful vignettes is certain. In our present mood of conservatism, Acton's alternation of ire and irony against naïve parliamentarians, reckless fomenters of rebellion, and ill-informed European liberals will find a welcoming echo among many readers. His nostalgic painting of a cheerful epoch and its age-old pleasures will appeal to all who recoil from the standardized diversions of a technological culture.

Yet, for all of Acton's implicit endorsement of benevolent absolutism with its credo of obedience to the methods adopted by rulers for their subjects' happiness, a feeling persists that his personal bogeyman, Gladstone, may have been more understanding and realistic about the ways of government than the very realistic and pragmatic King Bomba. In effectively correcting older distortions, the author may also have succeeded in creating a new one of his own.

(Additional review in this category on page 30)



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review

Editor: NORMAN COUSINS
Publisher: J. R. COMINSKY
Associate Editors: HARRISON SMITH, IRVING KOLODIN, HORACE SUTTON

Associate Publisher
W. D. PATTERSON

Managing Editor
RICHARD L. TOBIN

Science Editor
JOHN LEAR

Poetry Editor
JOHN CIARDI

Education Editor
PAUL WOODRING

Production Manager
PEARL M. STEINHAUS

Book Review Editor
ROCHELLE GIRSON

General Editor
HALLOWELL BOWSER

Feature Editor
JAMES F. FIXX

Editors-at-Large
CLEVELAND AMORY
HARRISON BROWN
JOHN MASON BROWN
FRANK G. JENNINGS
JOSEPH WOOD KRUTCH
T. S. MATTHEWS
WALTER MILLIS
ELMO ROPER
JOHN STEINBECK

Contributing Editors
HOLLIS ALPERT
HENRY HEWES
GRANVILLE HICKS
ARTHUR KNIGHT
KATHARINE KUH
ROBERT LEWIS SHAYON
JOHN T. WINTERICH

The Hidden Question About the U.N.

EDITOR'S NOTE: *The author of the following guest editorial, an attorney in Rochester, N.Y., is president of the New York State branch of the American Association for the United Nations and one of its national directors.*

IN THE present national debate concerning the United Nations, one extremely significant point is being largely obscured. It is the position advanced by a number of people—some in high places—who are regarded and generally regard themselves as friends of the United Nations.

This is how their argument runs: They agree that the United Nations has done well in the face of the most trying circumstances and has indeed achieved some outstanding successes. But, they say, the United Nations today is an entirely different organization. Its membership has vastly expanded; the small nations outnumber and outvote the large ones; and this calls for a new look on our part. The United Nations is, after all, only one of the international groups to which we belong. Therefore, when an international issue arises in which we are directly concerned, we ought to select carefully the forum best suited to advance our national purposes in resolving the problem. In short, the United Nations should not be involved in matters of real concern to the United States—unless we can be sure that the result will be favorable to us.

Since this view seems to be the sincere conviction of some very thoughtful people, it deserves careful and serious consideration.

Let's start by frankly recognizing that every nation is really half in and half out of the United Nations, and that each country uses the United Nations to some extent and ignores it to some extent; a country is understandably more apt to use the United Nations when it can be assured of a favorable result in advance. The Soviet Union is, of course, our foremost example of a country which, we contend, seeks to use the United Nations only when it will do its bidding.

THE United States, on the other hand, has presented its relationship to the United Nations quite differently. Since its inception, we have told the world that, in contrast to the Communists, we have backed the United Nations neither tentatively nor halfheartedly. And we have been the first to urge the admission of the new nations of the world into the United Nations, welcoming them as a country which encouraged their independence.

All this makes the new tune being heard today particularly disturbing. Not only does it have strong overtones of the Götterdämmerung of the League of Nations, when great nations insisted on removing from its deliberations matters in which their own vital interests were at stake. Even more disturbing is the fact that it arises not because of concern about the Soviet Union and its satellites, but because of our admitted lack of confidence in the new and smaller member states recently come to independence. We are being asked to indicate to them that unless we can be "sure" of how they will vote on an issue in which we are involved, we would rather not have them vote at all. In short, we are baldly being asked to make use of the United Nations for precisely the same purpose as the Soviet Union uses it—as a tool in the Cold War.

IT IS urgent that we ask ourselves the real question behind all of this: What is it we actually want the United Nations to be and to become? Do we want it to be a world organization, growing stronger and more effective in the preservation of peace? Or do we want it to be another useful but limited mechanism to which we and other nations can resort in furtherance of our respective national policies?

Very recently we were debating similar questions about the World Court. The Connally Amendment was adopted by the Senate because some Senators were worried about submitting to the International Court of Justice issues which might touch our "domestic" security. We therefore affixed to our resolution adhering to the International Court of Justice a provision that permitted us to keep out international issues which *we* believed to be "domestic." Several other countries followed our example; the net effect has been that the International Court of Justice has remained an empty courtroom.

Gravely concerned at the result of the Connally Amendment, President Kennedy, former President Eisenhower, former Vice President Nixon, and countless other national leaders have joined with Bar groups and other organizations asking that it be repealed.

Aren't we now being urged to go into reverse—in effect to extend the Connally Amendment to the U.N.?

This issue is, of course, the central one for the United Nations. If decided one way, it means one kind of future for the U.N. and for our role in it. If decided another way, it means a very different kind of portent for the United Nations and for us. The way we decide may well be of fundamental consequence to our children and their children and to the kind of world they are going to inherit. Theodore Roosevelt put it well: "The United States of America does not have an option as to whether it will or will not play a great part in the world. It must play a great part. All that it can decide is whether it will play that part well or badly."

—SOL M. LINOWITZ.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

VIRTUES AND VALUES

IT IS AN EASIER matter to have a book reviewed than to have it reviewed by somebody who knows what he is talking about. Harvey J. Bresler's comments on John G. Fuller's "The Gentlemen Conspirators" [*SR*, March 10] indicate total ignorance of what has given this country its high standard of living. It is little short of childish to suppose that 100 manufacturers of electric light bulbs could produce bulbs at prices lower than those now charged. The fact is that competition among a few suppliers more often than not is more intense than competition among many suppliers. Has either Mr. Fuller or Mr. Bresler thought for a moment of the value he receives in a light bulb? Has either of these gentlemen heard a complaint anywhere from anybody about the value received?

Is there any other place in the world where crackers and biscuits are as much subject to sanitary supervision as in this country? Is there any other place where they can be bought for so little money? It is ludicrous to think that ten times as many manufacturers would do a better job for the American public than the few producers who so well serve us now. The National Biscuit Company, as a case in point, gives so much for the money that Mr. Fuller and Mr. Bresler and Mrs. Fuller and Mrs. Bresler should utter daily words of thanks that they live in a land where so much may be had for so little.

Does either of the gentlemen in question believe that American automobile manufacturers are able to ignore competition from the small, independent, foreign car producers? How naïve can they be! We get magnificent values, all of us, and only a distorted and unreasonably prejudiced mind, the kind that sees virtue only in finding fault, would discover an iota of intelligent judgment in the points of view that *Saturday Review* seemed so willing to give space to. Large, successful companies always seem fair game to the theorists, who are totally ignorant of what has given this country its leadership in the world. And if the General Electrics, the automotive companies, and the biscuit manufacturers, among others, have not done so, then *nothing* has.

It pleases Messrs. Bresler and Fuller to tear down. Theirs are the denigrating voices that seem to find little good in what we have done; but I believe they are among the insignificant minority.

A. EDWARD MILLER,
Publisher, *McCall's*.
New York, N.Y.

DIAL 13 FOR CONFUSION

IN REGARD TO Cleveland Amory's FIRST OF THE MONTH column for March 3, about the trials of telephone dialing, I must bring you up-to-date on cybernation progress in the hinterlands. In Wilmington, Delaware (and I believe many other places as well), one now dials not just ten but a robust thirteen numbers to reach out-of-town "information." In addition to the ten Mr. Amory mentions, this includes a three-digit prefix to get connected to the direct dialing mess in the first place.

Inevitably we shall lose, but carry on the fight.

ROBERT MCDONOUGH,
Department of Electrical Engineering,
University of Delaware.
Newark, Dela.

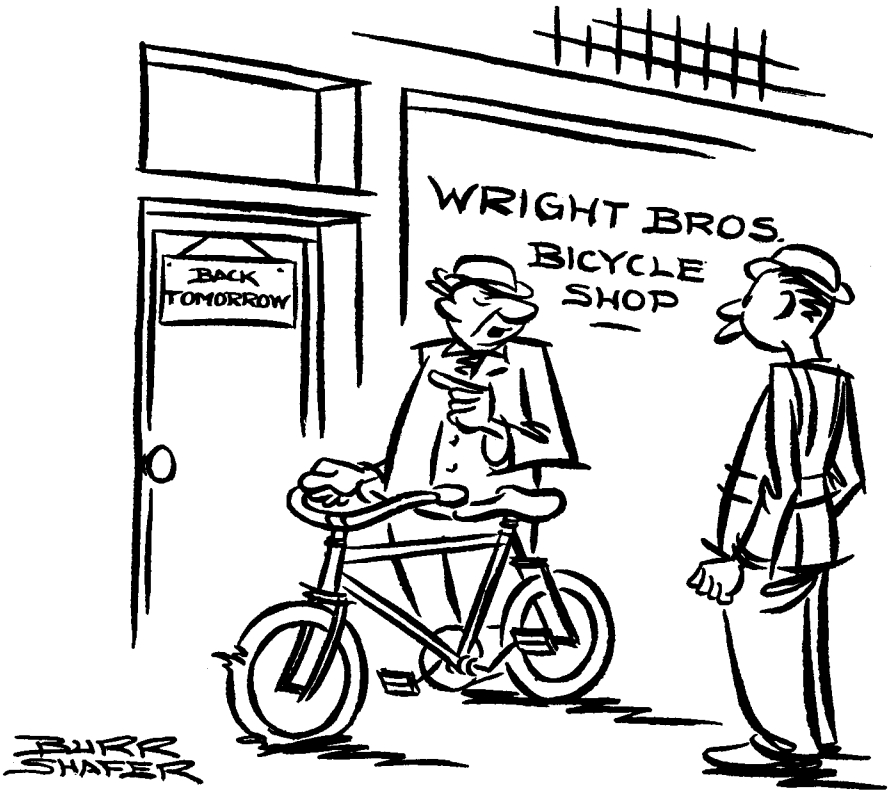
THE USES OF DIVERSITY

I READ WITH great interest "The Hidden Philosophy of Americans" [*SR*, Mar. 10], in which James K. Feibleman suggests we recognize and mend the split between the apparently conflicting American philosophies of idealism and materialism. Presumably greater domestic integrity and world stature would follow.

It is not difficult to understand the author's dissatisfaction with this split. An ambivalent philosophy is not an easy one to live with. He suggests, therefore, that we flee to a more comfortable, more coherent system of thought.

May I suggest that the result of this flight would be the destruction of the American vitality and creativity. The tensions in an individual or between two individuals generated by our ambivalent philosophy have meant an incredible store of energy in our society. The release of this energy has spelled success. Should this be destroyed?

CHARLES RONALD HUMMEL.
Boston, Mass.



THROUGH HISTORY WITH J. WESLEY SMITH

"A good business going to pot while they fool around with that crazy flying contraption."

THE TESTING ISSUE

PRESIDENT KENNEDY'S SPEECH, in which he announced the resumption of atomic tests in the atmosphere, was an exemplary specimen of oratory, logic, sincerity, consciousness, and responsibility. It deserves all admiration. What disturbs me is that after our tests Mr. Khrushchev could deliver exactly the same speech, almost word for word, substituting only "Soviet" for "USA." He would deserve the same gratitude of his people for it. His fears and responsibilities are the same as President Kennedy's. So after our tests, the Soviet could, with equal justification, resume its testing again, answered by renewed test series by us, and so *ad infinitum*, or, rather, *ad* the grand finale of man's history.

Our position is quite logical: we want to reduce armaments under controls. Mr. Khrushchev's position is equally logical: controls would destroy the secrecy of the remaining army, and secrecy is one of the main factors deciding the value of an army. So he proposes unlimited controls but only after complete disarmament, when there will be nothing to spy on. None of us is willing to accept the other's

(*Continued on page* 29)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RADIO CITY MUSIC HALL

"ROME ADVENTURE"

Starring
TROY DONAHUE
ANGIE DICKINSON
ROSSANO BRAZZI
and introducing
SUZANNE PLESHETTE
Also starring
CONSTANCE FORD • AL HIRT

Written, produced and directed by Delmer Daves
A Warner Bros. Picture
filmed in Italy in
TECHNICOLOR

ON THE GREAT STAGE
"DO YOU REMEMBER"—
Melody-filled spectacle with breath-taking "Rainbow" extravaganza, featuring famed Rockettes, specialty acts, Corps de Ballet, brilliant soloists, and Symphony Orchestra.

Mary Ellen Chase

THE PSALMS FOR THE COMMON READER

An illuminating commentary, this superb new book clearly explains what the Psalms are, and how to read, understand and fully appreciate them. By the author of *The Lovely Ambition.*

$3.95 • NORTON

Now Enjoy Restful SLEEP

SHUT OUT DISTURBING NOISES!
FLENTS* Anti-Noise EAR STOPPLES
Easy to use, comfortable. Recommended by doctors. Used by thousands for 35 years!
Trial box of 1 pr. 40¢ ppd.

SHUT OUT DISTURBING LIGHT!
FLENTS* LIGHT SHIELDS
Sleep soundly. Nap anytime, anywhere. Soft satin padding for snug fit and comfort.
Black sateen, $1.50 ppd.

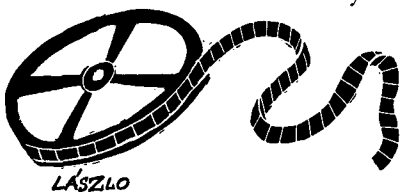
At Drug or Dept. stores — or send check or M.O. to:
FLENTS PRODUCTS CO., Inc., Dept. S
103 Park Avenue, New York 17, N. Y.
*TM

Tennessee, Anyone?

RICHARD BROOKS, a writer-director already well known for his lack of timidity when it came to adapting such works as "The Brothers Karamazov," "Cat on a Hot Tin Roof," and "Elmer Gantry" for the screen, has applied himself diligently to the cinematic problems inherent in Tennessee Williams's **"Sweet Bird of Youth,"** and has succeeded, for the most part, in surmounting them. The play had magnificent moments in its first act, but wandered into melodrama and sado-masochism in the two that followed. The magnificence came largely from the role of Alexandra Del Lago, a faded and jaded movie queen, played with brilliance and controlled near-hysteria by Geraldine Page, a most remarkable actress. Unfortunately, Miss Page all but disappeared after the first-act curtain, and the audience was left with the good-looking but generally unsavory Chance Wayne, a young Southerner who used his good looks for all they were worth—not very much, as it turned out—and whose homecoming was celebrated with his emasculation, the revenge taken by a political boss because Chance had dallied with his daughter. Not only had she been made "unclean"; but a subsequent hysterectomy had been performed on her, leaving her barren. Thus two maladjusted but beautiful young people were left in a hell of Mr. Williams's choosing.

Mr. Brooks chose differently. He passed up the opportunity to bring two new and daring motifs to the American screen, by allowing Chance to keep his maleness, and the girl has merely had an abortion performed on her (I say "merely" because the subject is not entirely new to movies, and because Williams has conditioned me to expect new boundaries in the exploration of dramatic material). But if Richard Brooks has not followed the play all the way, he has, at least, made some constructive changes in it, at the same time preserving the author's sadness over the world's misuse of youth and beauty. And he can only be given credit for having taken the wobbly structure of the play and strengthening it. For one thing, he has thrown out the dubious "racial issue" that seemed arbitrarily injected into the story, and, more importantly, he has kept a good deal more attention focused on Alexandra Del Lago.

This means that Geraldine Page has a golden opportunity to light up the screen, and she does not fail us. She inhales oxygen, smokes hashish, swallows down whole bottles of vodka, and imperiously bids Chance (Paul Newman) to her lustful bed. (Yes, this is a *Hollywood* movie with a Production Code Seal of Approval.) And, she also manages to create not only warmth but sympathy for the tormented woman. Although her performance is less electrifying than it was on the stage, it is better rounded, shot through with humor, and eminently well suited to the screen. As is his habit, Richard Brooks has splashed the screen boldly with color, and he has drawn top-notch performances from Newman, Rip Torn, and Shirley Knight, and while Boss Finley is still something of an ogre, he is slightly more understandable as played by Ed Begley. Keyed at a high pitch, the film seldom lags in interest, even to the end, when Chance Wayne must say goodbye to his lustful youth, not because of a mutilation, but because his face has been messed up by the calculated blow of a heavy cane.



Garish it all may be, but Mr. Brooks has handled the drama expertly, and I hardly see what more he could have done.

The same studio (MGM) is responsible for a remake of **"The Four Horsemen of the Apocalypse,"** and all one can say is "why, why, *why?*" Robert Ardrey and John Gay have taken the slightly fusty Blasco-Ibáñez novel, set it into the World War II period, and have failed pretty miserably to give it anything more than banal significance. Glenn Ford was trusted with the role played previously by Rudolph Valentino, and seems understandably unhappy with his heavy task. Obviously noticing that he had little in the way of a script, Vincent Minelli seems to have striven for a handsome production (or "values," as they are known in the industry) and went all out getting those evil horsemen to ride the sky. Unfortunately, they ride neither long enough nor very far, and it is not really worth waiting for their appearance while Ingrid Thulin, Lee J. Cobb, and Charles Boyer attempt to act out some dreadfully empty emotions.

—HOLLIS ALPERT.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Unattached

IT'S sophisticated. It's chic. It's inventive. And it's pleasant to the eye and ear. Is there anything more to be said for Richard Rodgers's and Samuel Taylor's new musical, "No Strings"? A little. When a musical has such surface values, what comes to be most valuable is character. And "No Strings" begins promisingly by establishing its character, as a streamlined story told in a series of *Vogue* illustrations.

As in "The Nervous Set" a few seasons ago, the orchestra has been placed backstage, except for an occasional musician who is allowed to wander through a scene. The opening number consists simply of a young man and a beautiful girl singing separate solos of "The Sweetest Sounds." The song laments that they have never yet been in love and is, if you like, an extension of the sentiments stated in the late Oscar Hammerstein's "It Might As Well Be Spring." Then, thanks to designer David Hays and his stylish ingenuity, the scene is neatly changed to a photographer's studio by actors merely pushing screens on rollers in front of a gay background of multicolored flood lights. Here the boy, David, a former Pulitzer Prize novelist, who is now "a Europe bum," and the girl, Barbara, a Harlem-born and bred young lady who has become a top Paris model as well as a happy member of nondiscriminatory Paris society, meet and fall in love. As David, Richard Kiley sings agreeably Mr. Rodgers's interesting answer to "Why can't women be more like us?" but his role is a smug one that he can only occasionally relieve with humor.

As Barbara, Diahann Carroll is not only adorable and deliciously chic in the elegant gowns Donald Brooks has designed for her, but she also knows how to deliver a song with guts, with style, and with her own personality. In her best number, "Loads of Lovely Love," Miss Carroll appears to burn pure inner resources to the danger point, and the result is thrilling. At this point of the evening, about twenty minutes along, "No Strings" has a lead on all of this season's musicals.

Unfortunately, this lead is somewhat dissipated when we meet Louis, Barbara's wealthy Parisian protector. He is supposed to epitomize the loneliness of the rich, but his song "The Man Who Has Everything" is sung quietly rather than with the private anger of a man who resents his life. Louis' American counterpart is a brassy Tulsa millionairess named Comfort O'Connell, and Mr. Taylor has missed a great opportunity in not creating a match between these two, or not getting Mr. Rodgers to give them at least a duet. He has also failed to make the most of the role of Jeanette, the photographer's assistant, sung and danced by the gorgeous Noelle Adam. Miss Adam is briefly most engaging when she translates American lyrics into French for the audience.

The first act regains stature when Miss Carroll replies to her beloved's eager protestations of love, with the spirited "You Don't Tell Me," a song every man should take to heart. And the first-act finale is boldly original as a drummer plays the tempo of the moments leading up to love, and holds the stage alone with a furious solo after the lovers depart.

Act II begins with the charmingly formal love duet, "Look No Further," and that unwillingly turns out to be excellent advice. The remainder of the proceedings involve David's inability to give up parties for writing, his abandonment of Barbara because she tries to make him write a dance of Riviera debauchery that brings David to his senses, and the rearranging of the romance with Barbara on a "no strings" basis, since her life as his wife in Maine wouldn't suit her, and since David will never write as long as he stays in Europe.

In short, "No Strings" is a boldly inventive work that establishes Miss Carroll as the top musical comedy girl of the season to date, and reveals that Mr. Rodgers can write high-quality lyrics in the style of both Hart and Hammerstein. Yet because most of its characters are tailored fictional dummies, its story lacks staying power, and we are left with half a loaf, which is, at least, preferable to a soggy totality like "The Sound of Music."

AT long last burlesque has returned to New York City, and if you are an aficionado of this wonderfully vulgar sport, a visit to "This Was Burlesque" at the Casino East (formerly the Phoenix) Theatre is recommended. The straight man, Conny Ryan, is great, and comics Steve Mills, Charley Robinson, and Mac Denison are merrily coarse. Dolores Du Vaughn is a stripper who bumps and grinds without inhibition, and an amazingly unchanged Ann Corio will bring back memories of a more carefree era. —HENRY HEWES.

IN NEW YORK'S THEATRES

"THE BEST PLAY YOU'LL ENCOUNTER ALL YEAR." —*New Yorker*
PAUL SCOFIELD
THOMAS GOMEZ
GEORGE ROSE
A MAN FOR ALL SEASONS
a new play also starring
ALBERT DEKKER
ANTA THEATRE, 52 St. W. of B'y. Cir 6-6270
Eves. at 8:30; Mats. Wed. 2:00 & Sat. 2:30

"A FINE, MOVING . . . ARRESTING & TIMELY PLAY" —*Taubman, Times*
ERIC PORTMAN
GLADYS COOPER
ZIA MOHYEDDIN
In Broadway's Newest Hit
A PASSAGE TO INDIA
also starring ANNE MEACHAM
by Santha Rama Rau
from the novel by E. M. Forster
AMBASSADOR, W. 49 St. Mats. Wed. & Sat. CO 5-1855

"MAGNIFICENT!"—*Chapman, News*
JULIE ANDREWS
WILLIAM SQUIRE
CAMELOT
Co-starring and
ROBERT COOTE
ROBERT GOULET
MAJESTIC THEATRE, 44 St. W. of B'way
Eves at 8:35; Mats. Wed. 2:00 & Sat. 2:35

"A GREAT PLAY!" —McClain, Jour. Amer.
BETTE DAVIS
MARGARET LEIGHTON
ALAN WEBB
THE NIGHT OF THE IGUANA
by TENNESSEE WILLIAMS
with PATRICK O'NEAL
ROYALE THEATRE, 45 St. West of B'way
Eves. 8:35. Mats. Wed. 2:00, Sat. 2:35 Sharp

"AFRICAN SYMPHONY"
at
Carnegie Hall
April 9, 8:30 P.M.
music of
FELA SOWANDE
Nigerian Composer
played by members of
NEW YORK PHILHARMONIC
tickets available at
Carnegie Hall Box Office
154 West 57th Street

OLD and NEW PRINTS
FABULOUS COLLECTION TO CHOOSE FROM
Phyllis Lucas OLD PRINT CENTER
981 SECOND AVE.
CORNER 52nd ST. • New York City
PL 3-1441 • Hours 9:30-6 • Exceptional Framing
Send 20¢ for New "Economy Budget" Catalog

For Readers In or Out of New York
A complete monthly schedule of plays, films and musical and sports events is now available for readers of the Saturday Review.
Address request to
Readers' Service Division, Saturday Review, 25 West 45th Street New York 36, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Authenticity Is What Counts

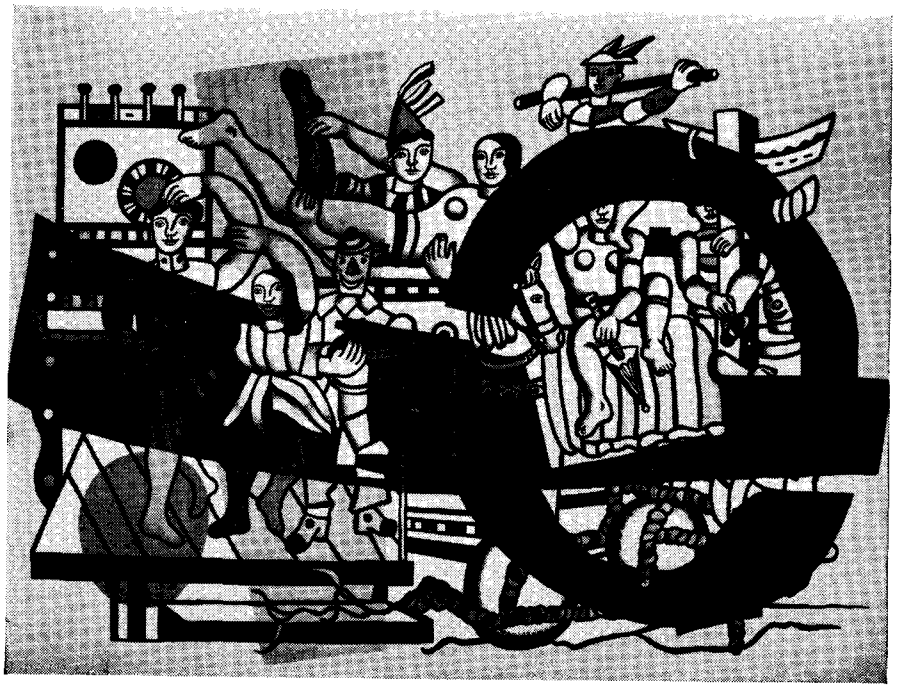
TWO dramatic and diametrically opposed exhibitions current today in New York call to mind a chance encounter I witnessed some twelve years ago in Paris. The French painter Fernand Léger and I were having aperitifs at a Montmartre café when from a nearby table a youngish, bald-headed man bowed to us. It was Jean Dubuffet, at that time just under fifty and not yet a "big league" name in art. For that matter, as far as sales and prices were concerned, neither was Léger, though he was nearing seventy and for long had been considered a potent influence in modern painting. While many of his peers warmly admired him, relatively few collectors and critics followed suit. For here was a man whose work was admittedly hard to take, but who had something important to say and said it in no uncertain terms. The same is true of Dubuffet.

I remember Léger's comment at the time. Speaking of the younger artist, he said, "Dubuffet's paintings have nothing to do with me; they're not to my taste, but I respect the man. He's authentic." Today New Yorkers can compare or, better, contrast these two Frenchmen, for an excellent retrospective survey of Dubuffet's work is now at the Museum of Modern Art, while an equally well selected group of Léger's paintings, limited to canvases from his last two decades, is on view at the Solomon R. Guggenheim Museum. No two experiences could be more rewarding—or more dissimilar—proving once and for all that there *is no single*, dogmatic way to evaluate art. For Léger was right when he noted that authenticity is what counts. One leaves these exhibitions with the conviction that two strong-minded personalities have had their say, that concessions have nowhere been made, that staunch principles have not been neutralized. For Dubuffet, who only recently has become a "best-seller," official success could be hazardous. It is curious that the more he pursues unadulterated primitive emotions, the more the sophisticated "beau monde" pursues him. As for Léger, he died just as widespread recognition was coming his way.

Both men have written persuasively about their work. To juxtapose certain of their statements is to spotlight the overwhelming differences that divide them. "Truth in painting," said Léger, "is color at its fullest. . . ." Declares Dubuffet: "I don't find this function, assembling colors in pleasing arrangements, very noble." For Léger "even an isolated part of an object has great value," but Dubuffet says, "My inclination leads me, when I want to see something really well, to regard it with its surroundings, whole." He also says, "I believe beauty is nowhere." Léger, on the other hand, consciously tries "with mechanical elements to create a beautiful object." "I am pleased when life itself is questionable in every part of the painting. I am pleased to see life in trouble, going insane . . ." confides Dubuffet, while for Léger "A work of art is a perfect balance. . . ." If Dubuffet paints "landscapes of the brain, aiming to show the immaterial world that dwells in the mind of man," Léger frankly admits, "I am most responsive to externals."

Dubuffet's favorite words are "involuntary and ambiguous"; Léger's are "order and clarity." While one speaks of his preference for "the formless," the other says, "I would like to talk of a new architectural order: the architecture of the mechanical." Whereas Dubuffet avoids planned designs, Léger concentrates on them. "The hasty uncontrolled character of the resulting design in my picture affords me acute pleasure," observes Dubuffet, but for the older artist formal "plastic values" are paramount. Léger dislikes rich surface textures; Dubuffet glories in them.

So there you have it. Two painters, both French, both of our century, both interested in celebrating the simplest events of daily life, both outspokenly faithful to their own way of seeing, produce works so utterly at variance that they might have come from different planets. Léger, eminently Gallic, continues the long classic tradition of such distinguished artists as Poussin, Ingres, David, Cézanne, and Seurat. Measured, cool, aloof, and precise, these



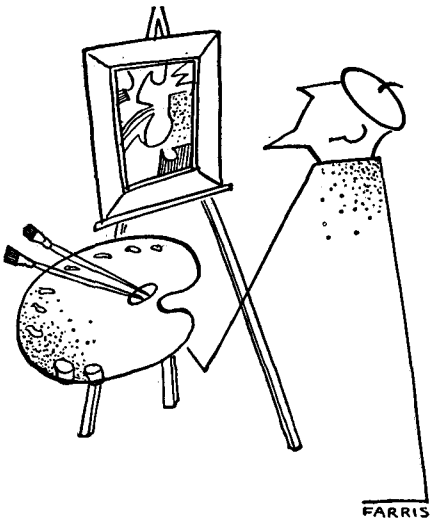
—Collection Mr. and Mrs. Herbert Ferber.
"Artful Hubbub," by Jean Dubuffet.

—Collection Aimé Maeght
◀"The Great Parade," by Fernand Leger

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

men are the backbone of French esthetic history. Not so Dubuffet, who appears closer to the deliberate vagaries of northern art, to hallucinated painters like Bosch, Bruegel, Ensor, and Klee. In fact, it would seem that Klee is the only artist of our century to whom Dubuffet is warmly attached.

Léger is able to make the complicated seem simple. At the Guggenheim, his remarkable *état définitif* (last state) of "The Great Parade," incidentally the final important work of his life and surely one of his greatest paintings, proves this succinctly. Here, organizing a large group of interrelated figures in a solidly knit structure, he makes each form and line subservient to contrasting abstracted areas of color. Seen in black and white, the canvas loses much of its electric vibrancy. In truth, Léger was an architect in color, using it as a builder uses steel, brick, and stone. The present exhibition is especially noteworthy because it shows how patiently this artist developed his final compositions. As a rule, innumerable drawings and watercolor and oil sketches preceded his so-called *état définitif*, often



the earlier paintings in a series tending to be more naturalistic. The culminating work, as in the case of "The Great Parade," is the result of careful planning, of resolute elimination and of an almost mathematical deployment of daring color superimposed without regard to subject matter and acting as the prime agent in a composition of taut harmony.

For Dubuffet it is the erosions and explosions of life that hold consuming interest; for him destruction is a positive, a living act, as construction was for Léger. Sometimes his tortured, perforated, amputated figures, tables, and landscapes seem to expand, to palpitate before our eyes and then with disquieting speed to disintegrate as if under the spell of magic chemicals. His is a world of violent gestures where meaning becomes more intense precisely because methods are crude, direct, and shockingly spontaneous—like the power of awkward, broken English, which sometimes has greater impact than the most scrupulously chosen words.

Léger's is a public language; Dubuffet's an inordinately private one. Léger records with optimism the external world around us; Dubuffet, driven by secret and poetic obsessions, explores an inner realm where his impulses echo our own with disturbing insistence. And this, to be sure, is exactly what he wants—to startle us out of those conventional shells that repress legitimate atavistic responses.

Anyone interested in art and in sharply divergent interpretations of modern life should not miss these two exhibitions. —KATHARINE KUH.

In April Don't Miss:

Henry Moore at Knoedler and Co., New York. An extensive exhibition of recent sculpture and drawings by a renowned English artist. Closes April 21.

Ancient Peruvian Tapestries at the Textile Museum, Washington. More than thirty examples of rare Peruvian textiles from the Tiahuanaco empire, which flourished between 700 and 1200 A.D.

The Art of Southern Sung China at Asia House, New York. Sculpture, paintings, and ceramics from the period of Southern Sung China (1127-1270) lent by American museums and collectors and accompanied by a lucid, informative catalogue.

Thirteenth National Print Biennial at the Brooklyn Museum. Brooklyn, which always offers a lively print exhibition, again sponsors one of the best contemporary graphic shows in America. Works by 128 artists are included.

Geometric Abstraction in America at the Whitney Museum of American Art, New York. An opportunity to appraise a widespread contemporary school of abstract painting that stresses careful design, precise contours, and functional color.

LITERARY I.Q. ANSWERS

1. liking, bikini. 2. postmark, costmary. 3. oranges, granger. 4. grumpy, trumps. 5. palatial, Galatian. 6. perpend, serpent. 7. survey, curves. 8. bathos, fathom. 9. outing, mutiny. 10. oversell, aversely. 11. cachet, laches, sachem.

Letters

Continued from page 25

proposal and so we can both act as angels of peace while continuing, undisturbed, the fatal spiral of armaments.

I wonder how all this must look to simple-thinking new African nations, who are hungry for food and knowledge—to see the two great powers squander their untold treasures on means of destruction. President Kennedy and Mr. Khrushchev may appear as closely allied partners, each frightening his people into this fatal course, playing poker for big stakes.

Though I am not a moralist but a scientist, I strongly believe that what decides human history is not gadgetery but morals, and testing in the atmosphere is, in the first place, a moral issue. The question is: has any group of people the right to foul up the atmosphere for the rest, once it is strong enough to get away with it? I am afraid that our new series of atomic tests, while giving us some temporary lead in atomic gadgetry, will definitely resign any moral leadership. Morals, as far as I can see, carry no weight in politics. Morals seem to be something reserved for Sunday, when we go to church, and are useless on weekdays when we make our decisions.

I am not a jittery fellow. I faced Hitler. He screamed my name at the top of his voice and sent his whole Gestapo after me, and I was not frightened. I faced Stalin, too, and was not frightened. Now I am frightened. I am even afraid of the current disarmament talks because their failure will make the situation worse.

We will throw away weapons only after they have become superfluous, after minds have met. Not long ago I proposed the setting up of an International Institute for the Study of Peace, where we could sit down with our adversaries in a neutral atmosphere for honest study, free of propaganda, where minds could meet and all these problems could be spread out and approached with a cool head. I know this was but wishful thinking, there being no vested interest in peace. There is little hope that the modest means for its international study could be found, though peace may be a more difficult problem than war or armaments.

ALBERT SZENT-GYORGYI, M.D., Ph.D.,
Director of Research,
Institute of Muscle Research.*
Woods Hole, Mass.

RIGHT IDEA, WRONG MAN

IN HIS ARTICLE on the Twist [*SR*, Mar. 3] Marshall Fishwick credits me with certain ideas which actually first appeared in a paper by Dr. Aaron H. Esman, "Jazz: A Study in Cultural Conflict." Professor Fishwick was quoting from several review paragraphs in my own later paper, "A Theory on the Psychology of Jazz," where the work of Esman and others was surveyed and cited.

NORMAN M. MARGOLIS, M.D.
New York, N.Y.

*And winner of a 1937 Nobel Prize in medicine.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PICTURES & PRINTS
ORIGINAL
IN SAM LEWISOHN COLLECTION

Modigliani "Girl in Pink" Full Color 21x15 $8.25 pp.

OESTREICHER'S. America's oldest and largest print house, offers "Prestige Prints®"—only the finest reproductions ...selected for their true colors and fidelity to the original. Choose from over 300,000 old masters, moderns, contemporaries—marines, sporting prints, landscapes and religious subjects. Send for catalog which illustrates over 500 works, lists over 4700, $1 pp. Mail orders carefully filled. (Please Print). Fine picture framing. All work done on premises.

Oestreicher's Prints Inc.
Dept. 3 SR, 43 West 46th St., New York, N. Y.

Come to the Fair!

The THIRD ANTIQUARIAN BOOK FAIR

in the Manhattan Skyline Suite
and Gotham Suite of the
PARK SHERATON HOTEL
7th Ave. at 55th St., New York City

MON. APR. 2nd 7 to 10 P.M.
APRIL 4th to 6th 1 to 9 P.M.
SAT. APRIL 7th 11 A.M. to 5 P.M.

30 Antiquarian Booksellers
will again offer selected

BOOKS
MANUSCRIPTS
AUTOGRAPHS

in many fields of collecting.
All items will be for sale.
ADMISSION FREE

CHANGES OF ADDRESS

Please send the address at which copies are now being received, as well as the new address, when notifying us of an address change. Allow four weeks for the changeover. Include postal zone number, if any.

SATURDAY REVIEW
Circulation Department
25 W. 45th St., New York 36, N.Y.

One Gaul Out of Blood and Iron

"Massacre at Montségur: A History of the Albigensian Crusade," by Zoé Oldenbourg, *translated by Peter Green (Pantheon. 420 pp. $6.95), traces the struggle that led to the subjugation of Languedoc to the kings of France. Gray C. Boyce is chairman of the Department of History at Northwestern University.*

By GRAY C. BOYCE

THE UNITY ultimately imposed on medieval France was wrought of blood and iron. It was not the result of sweet reason nor the final realization of a destiny foreordained. The monarchy in the hands of able kings, supported often by even abler servants, rarely failed to seize every chance advantage to increase its power and to extend the royal domain. This book, by a novelist become historian, is the story—and a grim if fascinating one it is—of how the fair land of Languedoc fell prey to northern knights and became eventually a part of the Capetian kingdom.

It is not a simple tale. There are multiple themes involving the contradictions, convolutions, and blatant inconsistencies characteristic of human relationships when issues clash, beliefs are challenged, and ambition gets out of hand. Hardened as we are to the cruelties of our contemporary world and haunted by those evident in the course of our own history, we are nevertheless shocked by the disdain for human life and sensibilities displayed by Christians and Cathars, kings and peasants in the long contest that ruined the south of France and left destroyed a once flowering land.

The immediate if not the only cause for papal and royal intervention in Languedoc was the compelling challenge of rampant heresy. Cathars, or Albigensians if one speaks in regional terms, and Waldensian enthusiasts undermined the political, social, and economic order. Churchmen with rightful intent but questionable methods—feudal politicians with more ardor than their claims could justify—rushed in to reaffirm Christian principle and control.

CERTAINLY the Church in the Midi was spiritually dead, without the ability or the inspiration to combat the passivism of Cathar teaching. Often its chief challenge was to combat what it could not see, to fight those whose beliefs it did not clearly know—to fight an enemy who pretended often to be what he was not and who was so elusive that

—From the book.

Drawing from a bas-relief in the thirteenth-century St. Nazaire Church in Carcassonne believed to depict the death of Simon de Montfort.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

he could rarely be directly observed. Even today we are hampered in our attempt to comprehend fully the nature of Occitan heresy because what information we have comes almost exclusively from Christian sources.

MME. OLDENBOURG's recognized skill as a novelist here strengthens her work as a historian. She has read wisely and well, and knows how to paint the large picture while remaining fully sensitive to the use of pertinent detail. She has especially fine talent for picturing the chief actors in this exciting story. At the head of the chronological list comes Peter of Castelnau, whose murder in 1208 precipitated the struggle between heretics and the minions of orthodoxy; but Simon de Montfort dominates the scene for ten years. Hero to some, villain to others, he was a bold, clever, redoubtable knight who met a gory death before Toulouse in 1218. Innocent III, here not always a sympathetic figure; the mercurial Count Raymond VI of Toulouse; his son and successor, Count Raymond VII ("a teetering tightrope walker"), and many others appear in these pages as men of flesh and blood. Though we may not like them, we see them vividly in the vicious, life-or-death struggle.

The Cathars were in a sense at war with the very purposes of life, and the thirteenth century met them head on. Even if they seemed to some more Christian than the Church, there was no prevailing sense of humanitarianism to soften the opposition they were bound to arouse. By knightly prowess and strategic skill Simon de Montfort crushed them at Muret in 1213; by constant preaching St. Dominic urged them to recant; by inquisitorial court the Church hounded them incessantly; and in frightful massacre at Montségur came the horrible end of a people doomed to die.

Coming April 21st

SR's Annual Spring Book Survey containing:

The Critics Poll

A Roundup of Religious Books

A Literary Sampler

The Pick of the Paperbacks

and SR's suggestions for Spring reading.

Interested in

national affairs?

Take Newsweek for the next

40 WEEKS FOR ONLY $2.97

With Newsweek's kind of reporting, you get the whole picture fast—accurately—without bias...along with a clear interpretation of what the Washington, National news means to you and your family. Plus...complete coverage of *all* the news, through *NEWSWEEK'S 26 OTHER DEPARTMENTS:* (including) SPACE AND THE ATOM—THE PERISCOPE—LIFE AND LEISURE—SCIENCE—BUSINESS AND FINANCE—INTERNATIONAL—THE AMERICAS—SPORTS—EDUCATION—plus signed opinions by Raymond Moley (Politics), Kenneth Crawford (Washington), Henry Hazlitt (Economics), Gen. Thomas D. White, USAF, Ret. (Military), and Leon Volkov (Russia).

Newsweek

Dept. 523, 117 E. Third St., Dayton 2, Ohio

Send me 40 weeks of NEWSWEEK for only $2.97—with a guarantee of full satisfaction or a prompt refund on any unfulfilled part of my subscription after three issues.

☐ Bill me later ☐ Payment enclosed

NAME (please print)

ADDRESS

CITY ZONE

STATE

☐ Check here if you prefer 80 weeks for $5.94. Same refund guaranteed.

Hyung Sook longs to go to school. But schooling is not free in Korea and the boy's widowed mother cannot afford the school fees. She works as a seamstress and earns about $4.00 a week. Every penny goes for rice and rent for their one small room.

Hyung Sook has heard of the generosity of Americans. He dreams that Save the Children Federation will find someone in America to sponsor him. Then he will have money for school, for books, for decent clothing, for more nourishing food.

can you say no?

Please say yes to a child like Hyung Sook! Through the Federation, you or your group can bring hope and help to a child. You will receive the photograph and story of the child you help and immediately begin a warm person-to-person relationship through an exchange of letters.

Your sponsorship may also enable the child's family and community to initiate self-help plans and provide small grants or loans to help put them into effect. Please fill in the coupon below so that a needy child in Korea, Greece, Lebanon, France, Italy, Finland, West Germany or Austria can look at the world with hope again.

Save the Children Federation, the first international, non-profit, non-sectarian welfare organization in the U. S., is registered with the U. S. State Department Advisory Committee on Voluntary Foreign Aid and is a member of the International Union for Child Welfare.

Serving Children for 31 Years

SAVE THE CHILDREN FEDERATION

Norwalk, Connecticut

I wish to contribute $150.00 annually to sponsor a ☐ girl ☐ boy in _____ or where the need is greatest ☐. *(countries listed above)*

Enclosed is my first payment: $12.50 a month ☐ $37.50 a quarter ☐ $75 semi-annually ☐ $150 annually ☐

I cannot sponsor a child; enclosed is contribution of $_____.

Name _____

Address _____

City _____ Zone _____ State _____

Contributions are income tax deductible. SR 3-31-2

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

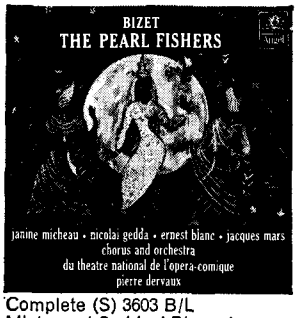
The selections in Angel's album The Young Caruso COLH 119 were recorded from 1902 to 1904.

In 1902, this was the outstanding operatic recording of the year. The artist was Enrico Caruso.

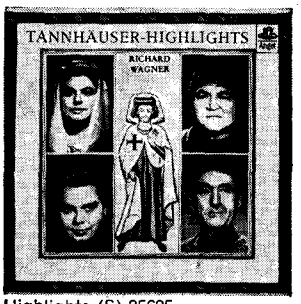
Now, 60 years later, we still adhere to that tradition. These are our new albums this month:

Angel

Highlights (S) 35632
Gorr / Gedda / Blanc / Quilico / The Paris Conservatory Orchestra, George Prêtre, Conductor


BIZET
THE PEARL FISHERS
janine micheau • nicolai gedda • ernest blanc • jacques mars
chorus and orchestra
du theatre national de l'opera-comique
pierre dervaux

Complete (S) 3603 B/L
Micheau / Gedda / Blanc / Mars / Theatre Nationale de l'Opera-Comique, Pierre Dervaux, Conductor



Highlights (S) 35685
Complete (S) 3620 D/L
Hopf / Grümmer / Fischer-Dieskau / Frick / Franz
Konwitschny, Conductor

Highlights (S) 35645
Complete (S) 3563, D/L
Schwarzkopf / Edelmann / Wächter / Ludwig (in German)
The Philharmonia Orchestra, H. Von Karajan, Conductor

Highlights (S) 35666
Complete (S) 3615 C/L
Callas / Corelli / Ludwig
La Scala Orchestra and Chorus, Tullio Serafin, Conductor

Highlights (S) 35640
Complete (S) 3608 D/L
Schwarzkopf / Wächter / Taddei / Moffo / Cossotto / The Philharmonia Orchestra, Carlo Maria Giulini, Conductor

Highlights (S) 35642
Complete (S) 3605 D/L
Schwarzkopf / Wächter / Sutherland / Alva / Sciutti / The Philharmonia Orchestra, Carlo Maria Giulini, Conductor

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Gerda Lammers Vivifies "Elektra"—Barabas, Barenboim

FOR THOSE who cherish operatic characterization as the end object of all singing-acting performance, the name of Gerda Lammers may be added to the list of those who can make the Metropolitan Opera House an exciting place to be. She is the new Elektra whose passionate artistry made a blazing thing of the Strauss score, well conducted by Joseph Rosenstock.

To speak of Miss Lammers as a "new" Elektra is something of a local license, for she has been celebrated in this part for half a dozen years, in her native Germany, in Vienna, in London. But her American debut brought something new to those who have been dependent on the versions of others in recent years, and revived still vivid memories of Rosa Pauly for those fortunate enough to have heard her in the late Thirties and early Forties.

Like Pauly, Lammers is well beyond the "glamour" stage of her career: she has something of the same broad body, and the none too pretty voice. Indeed, in the early phases of the performance, Miss Lammers conveyed the uncomfortable feeling of being perhaps too small of sound for the Metropolitan. But as her effort accumulated, and one scene merged into another, it became increasingly apparent that this was a singing actress of complete competence and confidence, who meted out her sound in proportion to the momentary needs, saving as much as needed to preface that triumphant choreographic climax whose only possible outcome is collapse, and death.

Others (such as Inge Borkh, with her abundance of sound) have made more of the opening monologue "Allein! Weh, ganz allein," which Miss Lammers addressed as if hypnotized to a spot, stage left, near the footlights. She conducted the dialogue with her mother in a properly crafty, sadistically intent manner, but with a full sense of the mockery in the words. And her grimly determined "Nun denn, allein" left little doubt that she was herself capable of the bloody deed, if need be.

However, the crux of the characterization was the melting tenderness of manner as well as tone in which she addressed her long absent brother in the Recognition Scene. It came from a richer source of emotion than the throat: a welling up of heartfelt impulse as she rejects his embrace, in shame and humilation for the animal-like object Elektra has become. In this recollection of the proud princess she had been, Miss Lammers established Elektra's thirst for revenge as something wholly human, not the frenzied madness it is sometimes made to seem. Climactically, the dance had a physically potent as well as a theatrically momentous part—for its slow, whirling steps began on the exact spot, stage left, where she had first invoked the spirit of Agamemnon. And, without exaggeration or gaucherie it spiraled to its blood-curdling outcome (which is, after all, what "thrombosis" means) as she fell inert and motionless.

Fortunately Miss Lammers had arrived sufficiently in advance of the first performance to coordinate her ideas with the other principals (though the rushing about of the ensemble, as directed by Michael Manuel, was much as it had been before). Jean Madeira's Klytemnestra in particular profited from the counter-irritant of this Elektra's scorn, and is now close to the category of great, in its avoidance of excess, its greater subtlety. Frances Yeend looked a believable Chrysothemis and performed the vocal line capably, if somewhat more than shrilly. To my eye and ear, Walter Cassel had a better command of the princely power a good Orestes should suggest than previously, and Albert da Costa was a satisfactory Aegisthus.

What, alas, none of the others could approach was Miss Lammers's richly inflected pronunciation of the German text, the bite of meaning she gave to the words "Triff noch einmal" ("Strike yet again") as Klytemnestra screamed her death agonies offstage, or the mocking "Darf ich nicht leuchten?" ("Shall I light your way?") to the unsuspecting Aegisthus. Perhaps some of this will communicate itself to the others in the repetitions to come. If not, the ear will bend in her direction gratefully.

One should be grateful, too, for the opportunity (none too frequent) of hearing "Salome" and "Elektra" in the same season, from the same stage, and under the same conductor. As well as underlining the magnitude of the power that Strauss commanded in this stretch of years (1903-08), it establishes (to my satisfaction at least) the considerable musical superiority of "Elektra" over its bizarre predecessor. Strauss himself, in writing to his collaborator Hofmannsthal, could speak of his "Salome" style. But no such limiting terminology could be attached to "Elektra," which projects certain impulses of Wagner (the "Ring" and "Götterdämmerung" particularly) in a wholly individual way.

Given the inclination, the week of "Elektra" could also have been the week to hear a memorable concert version of Lehar's "Merry Widow" in Carnegie Hall with Franz Allers idiomatically conducting a German-singing cast of high proficiency. Sari Barabas, who was brought from Munich (when Elisabeth Schwarzkopf and Hilde Gueden had to decline) is blond and Hungarian, in the line of Mitzi Hajos and Ilona Massey. Which is to say, she can sing quite enough to merit the other opportunities that go with merry widowing: fluttering, flouncing, flirting, and, finally, financing the rebirth of her native land's prosperity by making a match with Danilo. The latter was impersonated, and well, by the German favorite Rudolph Schock, whose debut this was, also. A fine balance to this pair, in the parts of Baroness Zeta and Camille, was struck by the adept Anneliese Rothenberger and the artful Nicolai Gedda. Hiram Sherman, as the narrator of a lightheaded script by Robert Russell, was even better than a Greek chorus.

IN THE months since his talents were last reported upon from Buenos Aires, and the years (four) since he last performed in New York, the youthful Daniel Barenboim has continued to grow physically as well as musically, so that his performance of the Beethoven C minor Concerto in the Wallenstein-Symphony of the Air Series could be appraised in absolute as well as comparative terms. Barenboim commands, in striking proportions, the grasp of musical design to complement his pianistic facility, and a vision of this work's emotional depth remarkable for one not yet twenty. Some of the first movement struck me as overstrenuous, but this was a failing on the side of virtue.

That overwhelming impulse to communicate, musically, which dominated Gustav Mahler's life, is a strong factor in his Symphony No. 7 which William Steinberg conducted in his latest visit to Carnegie Hall. Only here the outcome is of greater inconsistency than in most of his other sizable works: occasional minutes of fulfillment in a ritual of more than an hour and a quarter. Steinberg's choice rather overvalued the current playing form of the Philharmonic (which he is guest conducting), especially the brass. It was more evenly mated in the preceding D major (No. 3) of Schubert, a youthful outpouring which Steinberg conveyed with zest and sympathy.

—IRVING KOLODIN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

METRO-GOLDWYN-MAYER ANNOUNCES U. S. DISTRIBUTION FOR

Deutsche Grammophon Gesellschaft

Since 1896, DEUTSCHE GRAMMOPHON GESELLSCHAFT has created and maintained the highest possible standards of recorded performance. These are exemplified not only by the peak level of artistic creativity and rich, vibrant sound but also by contributing elements such as:

- Flawless, quiet record surfaces
- New inner envelopes with factory-sealed plastic linings
- Double factory-sealing, inside and out
- Newly-designed, hard and sturdy outer jackets

These albums are further distinguished by handsome artwork and elegant typography. New releases of DEUTSCHE GRAMMOPHON, produced in Europe, will be distributed exclusively by MGM RECORDS.

Specialists in many fields have contributed their skills to make each DEUTSCHE GRAMMOPHON GESELLSCHAFT album worthy of a permanent, distinctive place in your library. Naturally, these splendid imported recordings, now available at your record shop, cost a little more. They are well worth the difference.

premiere release

Recording Premiere of the Complete Opera, scored for Voices and 97 Percussion Instruments. Supervised by the Composer (and in Sensational Stereo Sound)
Carl Orff: ANTIGONAE — Inge Borkh, Ernst Haefliger, Kim Borg, others. Members of the Bavarian Radio Symphony Orchestra cond. Ferdinand Leitner — Sung in German. Three 12" records, boxed, with illustrated libretto. LPM 18 717/19
Stereo: SLPM 138 717/19

The Fabulous Richter's Newest!
SVIATOSLAV RICHTER: Chopin Ballade No. 3 in A flat; Haydn Sonata No. 44 in g; Prokofiev Sonata No. 8 in B flat; Debussy selections from Preludes, Book I.
LPM 18 766 Stereo: SLPM 138 766

Exciting New Directions in Modern German Music
WERNER EGK: Quattro Canzoni (Irmgard Seefried, Bavarian State Radio Orchestra cond. by the composer).
GOTTFRIED VON EINEM: Piano Concerto, Op. 20 (Gerty Herzog & Berlin Symphony Orchestra cond. Ferenc Fricsay).
BORIS BLACHER: 13 Ways Of Looking At A Blackbird (Ernst Haefliger & the Drolc Quartet).
LPM 18 759 Stereo: SLPM 138 759

GIACOMO PUCCINI
LA BOHÈME
Renata Scotto · Gianni Poggi
Tito Gobbi · Jolanda Meneguzzer
Orchestra e Coro del Maggio Musicale Fiorentino
Direttore: Antonino Votto

A Brilliant New "Bohème"
Puccini: LA BOHEME — Renata Scotto, Gianni Poggi, Tito Gobbi, others. Chorus & Orchestra of the Florence May Festival cond. Antonino Votto.—Sung in Italian. Two 12" records, boxed, with libretto.
LPM 18 764/5
Stereo: SLPM 138 764/5

BRAHMS: Violin & Piano Sonata No. 2 in A; Scherzo from the F-A-E Sonata; FRANCK: Violin & Piano Sonata in A.—Wolfgang Schneiderhan, Violin; Carl Seemann, Piano.
LPM 18 633 Stereo: SLPM 138 633

HAYDN: Symphony No. 94 in G, "Surprise"; Symphony No. 101 in D, "The Clock" — Berlin Philharmonic Orchestra cond. Karl Richter.
LPM 18 782 Stereo: SLPM 138 782

MOZART: Piano Concerto No. 17 in G, K.453; Piano Concerto No. 21 in C, K.567—Geza Anda, Piano, and cond. the Camerata Academica Orch.
LPM 18 783 Stereo: SLPM 138 783

MOZART: Symphony No. 29 in A, K.201; Symphony No. 41 in C, K.551, "Jupiter"—Vienna Symphony Orchestra cond. Ferenc Fricsay.
LPM 18 709 Stereo: SLPM 138 709

DIRECT IMPORT • FACTORY SEALED

For further information, write: **MGM RECORDS** *550 Fifth Avenue, New York 36*

(A Division of Metro-Goldwyn-Mayer, Inc.)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR/RECORDINGS

MARCH 31, 1962

JOURNEY INTO YOUTH: THE RUBINSTEIN CYCLE
By Jan Holcman **35**

THE EARLY ITALIANS
By Michael Steinberg **38**

ANTIQUITY UPDATED
By Oliver Daniel **39**

IN RE WALTER
By Igor Stravinsky **39**

RECORDINGS IN REVIEW
By the Editor **40**

THE AMEN CORNER
By Wilder Hobson **43**

—*Friedman-Abeles*

Joan Fontaine is the pianist's partner on the dance floor during a reception after the opening concert of his 1961 cycle.

JOURNEY INTO YOUTH: THE RUBINSTEIN CYCLE

By JAN HOLCMAN

ATONEMENT has come for one of my greater sins, and I may now confess that after having skipped ten years of Artur Rubinstein at Carnegie Hall, I did "penance" by attending all ten recitals of his recent cycle. In 1961 the venerable pianist amazed everybody by offering ten evenings containing eighty-nine works (twenty-five major ones), not counting thirty-five encores. The series included two all-Chopin programs, featuring among other pieces an unknown version of the Fantasie-Impromptu. Some miniatures, i.e., the seventh Waltz by Chopin, were played on several occasions throughout the cycle, the total number of such repetitions amounting to twenty-five. These eighty-nine compositions are only a portion, if a fundamental one, of Rubinstein's entire repertoire, recorded by and large over the past thirty years, and performed in public for twice as long. If Rubinstein required six decades of preparation to present with undiminished velocity, power, and enthusiasm such an eloquent resumé of his life's artistic achievements, a reviewer could easily take six months to contemplate this courageous undertaking before forming any final judgment.

Cycles per se are not a novelty, and a series of ten has been exceeded more than once. In St. Petersburg, Josef Hofmann introduced 255 different works in twenty-one consecutive concerts, and Liszt was known to have performed a comparable feat. But they were half Rubinstein's age at that time. Artur Rubinstein's salvo included nine sonatas and Stravinsky's "Petrouchka," works intended for any but children and septuagenarians. He pulverized this rule.

Not all artists know when to withdraw from the public stage, and many never want to. The audience-addicted virtuoso may continue a career until the last finger ceases to respond, although the audience, sadly enough, may long since have done so. For many older artists, to exist without being heard is not to exist at all. Nor is it necessarily true that the more superlative the art, the longer it must last. The correlation between the quality and durability of a virtuoso is more akin to soap than silk. For most, the toll of the years dissolves the substance of craftsmanship, no matter how superior. It should be remembered that the attrition of age usually weighs more heavily on the performer than on the creative artist, for the former, in addition to withering mental and spiritual powers, is also confronted with atrophying muscles, stiffening joints, and rusting physical means of implementing through the instrument his emotions and musical ideas. He has to fight on two fronts. And while several leading writers or composers (e.g., Verdi) produced masterpieces in their eighties, equivalents in the performing arts are much more rare. Some of them, like Rachmaninoff at seventy, played phenomenally to the very end, and hence died untimely. Recordings also captured Saint-Saëns and Sauer at seventy—pianists who probably lost very little in the seventh decade, not to omit Planté, who remained quite active and vigorous while approaching ninety. There is, of course, another set of everlasting performers who keep on being masters—of inadequacy. The rarest species are those for whom improvement (especially technical) comes in the autumn of life.

How does Artur Rubinstein's stamina

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A special invitation to enjoy rare recordings at rare savings...

ANGEL RECORDS' *Great Recordings of the Century*

Angel proudly presents a celebrated series..."Great Recordings of the Century." Here are the supreme achievements of the legendary greats of the world of music, true immortals such as Caruso, Casals, Chaliapin,

CARUSO

CASALS

CHALIAPIN

FURTWANGLER

LANDOWSKA

LEHMANN

SCHNABEL

Cortot, Furtwangler, Gigli, Kreisler, Landowska, Lehmann, McCormack, Melba, Melchior, Muzio, Prokofiev, Schipa, Schnabel, and many more. Each album contains the most famous performances of the artist, plus a carefully researched booklet of biographical and background material. Let no one be misled. These recordings are not mere curiosity items of interest only to musicologists. Rather, they are literally what the series title suggests: The Great Recordings of the Century. The sound is truly astonishing...often quite comparable to new recordings. Martin Mayer said in ESQUIRE, "These Angel reissues are a genuine miracle." Many of the performances are acclaimed to this day as the definitive interpretations of great works by fabled musical artists. For every serious record collection, they are a *must*. As a gift, they are truly a compliment.

Angel

SPECIAL LIMITED OFFER
FOR THE MONTH OF APRIL ONLY, ANGEL OFFERS THIS FAMED SERIES AT GREAT SAVINGS WHEN YOU PURCHASE ONE ALBUM . . . YOU CAN GET A SECOND ALBUM AT HALF-PRICE!*

*OPTIONAL WITH DEALER

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

differ from that of some of the above-mentioned colleagues? This can be answered in two sentences. His art has not only endured, but has remained convincing and stimulating even in demanding major works, infused with an adolescent's verve. Above all, his digital apparatus has unquestionably improved in his silver years. It is more organized, notes are more distinct, tempos better controlled. Diversity in certain phrases also has increased. And if some superlative old readings are re-recorded with lesser impact, he has more than balanced accounts by replacing a much larger number of inferior 78s by superior LPs (Chopin Scherzi, etc.). The lucidity of the Ballades and the range of the spectrum traversed in Schumann's "Fantasiestücke," as heard in his cycle, exceeded almost anything he has displayed in the past. To hear him now is like meeting a woman after an interval of ten years and finding her decisively younger. Even Rubinstein's walk seems rejuvenated with the years, so flawlessly brisk are his stage movements. If a battle rages between Rubinstein and the oncoming of time, he is so far triumphant, the combat invisible. He asserts his victory in the powerful climaxes that thunder in "Navarra" and "Triana," where the cumulative fortissimos proclaim a marvel of physical freedom and spiritual liberty, with hardly an atom of spontaneous fire diminished.

Rubinstein's surest weapon has become the economical deployment of his energies so that the most is present where and when needed, and nothing is wasted, as in the finale of Schumann's "Symphonic Etudes." In the case of a man whose system always was to handle the instrument easily (if not too easily), this refinement of approach has dispersed a number of earlier recurrent errors, leaving unchanged only a persistent minority. Concert-goers who attended the cycle angling for lost notes may have had a good catch here and there, but their haul would have been much richer had they been after the prevailing vast quantity of exquisite phrases and notes that did not wander. The unbroken singing intervals in the A major section of Chopin's D flat Nocturne were alone complete justification for the encore recital. One catastrophic event did occur in the octave section of the A flat Polonaise (last recital): his hand, not quite stretching to the indicated octave, played continuous dissonances. But here the cause must have been of an accidental nature, for in the same recital he revealed a bright galaxy of imposing octaves in the G minor Ballade.

Rubinstein's particularly cordial and personal rapport with his audience deserves comment. Listeners seem to admire his façade as much as its artistic tabernacle. They are very fond of his disarming ritual of contrived, apologetic hesitation which precedes each encore ("What can I do? After all, you force me, so I am giving in; *you* won . . ."). A gesture of unfolded capitulating hands follows as if he were unsure until the last second whether he would play or not. And he is affectionately regarded by some as a big child prodigy (which he never was), while others look upon him as a fabulously functioning antique ("Ah, it still plays, a miracle!"). Rubinstein has shown that absolute judgment will generate no excuses, and the *Schwung* displayed in the third movement of the Brahms sonata needs no apologies. His capture of the mob is enormous with his monopolized "pet," the Falla "Fire Dance," a kind of musical marijuana. Here certain digital theatrics reveal Rubenstein the actor. He displays himself to the public with pyramidally high-hurled hands swooping down on the keys in a motion which resembles an electrical robot and which visually hypnotizes his breathless audience. Among these unfailing means of evoking mass hysteria one must include his gymnastics portraying a sort of toreador-in-his-moment-of-truth stance in the Liszt "Mephisto." Some may also remember a pose struck during the Prokofiev March, which, as in his remaining Prokofiev readings, for all their virtues, lacks the satiric sting of Horowitz, who happened to listen from the fourth row. But Rubinstein's other achievements permit him to live with himself after this transitory corruption. Many climactic sections were performed almost motionlessly, as in the third Ballade, where only at the very end, when his fortissimos outgrew his physical size, he jumped up once or twice to balance this difference. Moreover, his digital operations can serve musical aims remarkably well, as in the Schumann "Aufschwung," where temperament, power, and bodily movements blended into an imposing trinity.

Rubinstein seldom abuses the piano, and its sound, in turn, seldom hurts us. The left-hand octaves of the fifteenth Chopin Prelude, under his solemn treatment, transformed Carnegie Hall into a cathedral resounding with church bells from first row to last. The manner through which Rubinstein achieves his fortissimos (by employing the upper arms and shoulders) stands in diametrical opposition to that chosen by Moiseiwitsch (who plays "from the elbows"). For those responsive to the difference between these most contrasting schools—Breithaupt vs. Leschetizky—no better example could be provided.

The music continued. Rubinstein is a worldly man with an international orientation. He took us for a tour in these recitals, Chopin's works alone comprising a U.N. survey. The Barcarolle, Chopin's most Italian piece, gondolaed us to Venice. The lethargic tempo and graceful tonal balance of the A minor Waltz had a decidedly English character. The reminiscences of a French song in the E flat section of the G minor Ballade (m. 82-86) projected a delightful contrast to the Polish and most indigenous Chopin idiom emanating from the Polonaises and Mazurkas. Spain came alive in Albéniz and Falla, and while a long, indiscreet listener's cough anticipated the final glissando, a stormy "Olé!" disclosed some old friends from Toledo.

THE urge to categorize leads us to ponder what neat little file accomodates Rubinstein's style. Where do we place a pianist of an older generation who has abandoned its mannerisms? It would be inaccurate to classify him as a true aristocrat of the keyboard, in the sense of the term associated with the art of Rachmaninoff, Hofmann, or Friedman, but is this nobility the only trade-mark of the highest pianistic art? Those who feel he is more "with us" than with the outmoded declamatory school will cite predictable, probably unoriginal ritenutos and platitudinous revelations like a few heard in the Eusebius section of "Carnaval." Critics may dwell on the obvious agogics in the twenty-first Chopin Prelude, where Rubinstein lingers on the first note of a phrase, or they may indicate the rather average punctuation in the Schumann "Arabesque." And, speaking of rhythm, Rubinstein's is more often flexible than luxuriant, like that of his compatriot Rosenthal. But at the same time, when compared with the horde of modern wooden virtuosos, Rubinstein remains a romantic exponent who has mastered a most noble legato touch. More than this, his independent and expressive left hand, plus an original rubato in "Des Abends" or "Grillen," comes closer to the former school of keyboard recitations. So, after all, Rubinstein can be not only poetic but polyphonic when he desires. His art is entirely free from license, excluding such minor liberties as ending a scale in the D flat Nocturne on the last A flat instead of F, on the likely assumption that had Chopin possessed our modern piano he would have done the same.

The technique that transforms these thoughts to sounds—let us repeat—has progressed markedly in later years. The more bravura Chopin Etudes and

(*Continued on page* 52)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Early Italians

By MICHAEL STEINBERG

ONE OF the most imposing of current recording projects is the History of Italian Music, produced by the Italian State Record Library and the International Music Council with help from UNESCO. The first of four elaborately packaged volumes, each containing ten discs, has recently arrived (Italian RCA LM-40000, $80). Beginning with Gregorian and Ambrosian Chant, it extends to the music of the seventeenth-century composer Carissimi.

Inevitably one is grateful for the sheer quantity of new repertory thus made available. Especially valuable contributions are made in the field of the thirteenth-century Lauds, in fifteenth- and sixteenth-century instrumental, particularly that of the sixteenth-century organists, and in early Baroque sacred music by Cavalieri and Carissimi. But the collection fails to convey a well-rounded picture of Italian music during the Middle Ages and the Renaissance. The anthologist's lot is not enviable: he must make innumerable choices, and he can be sure only that no one will be entirely content with what he decides.

The Musical Director for this series is Cesare Valabrega, professor of music history at the Naples Conservatory. His editorial policy seems to define Italian music as music written by Italians. Now, this Gordian judgment must have done away with many of his problems, but it certainly leaves the peruser of *Storia della Musica Italiana* with a gappy view of the subject. During the fifteenth and sixteenth centuries, the Italians imported much of their music, many of their singers and composers; they took pride in engaging the best of transalpine musicians. These Northerners did more than just contribute handsomely to the repertory, for they went far toward creating and defining what we think of as "Italian music." Even so, Professor Valabrega will not admit them. Their music is missing from the records, even as are their very names from the 104-page accompanying booklet.

The historical development these records attempt to document is far too complex a thing to be fenced in by a patriotic act. One cannot trace the course of Italian secular music after Landini and the other trecento masters without taking into account the work of Johannes Ciconia, but because he came from the Low Countries, probably Liège, he finds no place here. Later, the magnificent Venetian school of polychoral church composers lacks its founder, Adrian Willaert, active for thirty-five years at St. Mark's, but born in Bruges. The sixteenth-century madrigal fares worse yet. There is no sense to presenting this glory of the literature while ignoring the existence of Jacques Arcadelt, Lassus, Philippe de Monte, Cipriano de Rore ("the divine Cipriano," Monteverdi called him), and Giaches de Wert.

A FEW other disturbing gaps should at least be mentioned. The three-voice writing of Landini and his contemporaries should be better represented. Venetian music is not exemplified by a single piece for chorus with instruments, and Mass settings are omitted.

In a project of chiefly historical intent, the accompanying literature assumes particular importance. RCA supplies a large book, and while the focus of the copious illustrations is iconological rather than musical, some facsimiles of manuscripts and early prints are included. The text is not satisfactory. Explanations are sometimes skimpy: few readers, I imagine, could infer the form of a Ballata from the information given; the summary on the fifteenth-century theorists hardly makes sense at all.

Editorial uncertainty reigns. Sometimes it seems that Professor Valabrega wanted the booklet to be a self-sufficient history, since there are occasional forays into territory not illustrated by the recordings, for instance, a chapter on Guido d'Arezzo. Yet there are too many gaps for even the shortest of short histories. If one considers the booklet merely as annotations for the records, it is not always adequate either. Quite unforgivably, vocal texts are provided in their original languages only. An apologetic remark maintains that "so many of the poetic texts are in dialect, or contain confused and even incomprehensible expressions that it has been impossible to attempt a complete translation." True enough for a dozen pieces perhaps, but the excuse hardly serves to mask the lazy evasiveness that shirked the task of dealing with the other eighty-odd. A resumé like "Song of a desperate lover" or just "Love-song" is merely an annoyance. In one instance, a poem seventy-seven lines long is summarized in not as many words. And surely the translator's contention that the liturgical Latin texts "are generally familiar through Biblical or prayer-book translations" is a little optimistic. Nearly choked by its own jungle of decorative material, the booklet is less instructive than it ought to be, and it is, because of the lack of translations and the complex layout that makes it hard to find anything rapidly, not even a convenience. This gorgeous toy is not a proper substitute for what should have been provided.

The performances vary, the best of them being outstandingly good. In this category fall the many contributions by the Sestetto Italiano "Luca Marenzio," the organ playing of Luigi Ferdinando Tagliavini (the sound of the beautiful instrument from 1556 in S. Martino Maggiore, Bologna, is itself an exciting revelation), and the singing of the G. B. Martini Women Madrigalists, also of Bologna, conducted by Adone Zecchi. The Rome Philharmonic Chorus does its share of madrigals less well, and the contributions of the Landini Ensemble in fourteenth- and seventeenth-century works are undistinguished. Carissimi's "Lament and Death of Mary Stuart" would be thrilling as declaimed by Callas or Rita Gorr; the chirpings and pipings of Angelica Tuccari quietly, but with total effectiveness, lay waste this wonderful recitation. Pandemonium of a more obvious kind is wrought by the Julian Chapel Choir, whose hoarse and out-of-tune cawing makes a frightful experience of some sixteenth-century Roman sacred works.

FOR ten records with not all of their sides amply filled, the price is stiff, even with the leather album and all those pictures. Prospective purchasers, libraries and schools included, will need to think twice before investing in this set. Much of the material is valuable simply by virtue of being new to records; indeed, I wish there were more such, for the editor has often hit on the few examples that were already familiar (there are fourteenth-century chestnuts, too). The album's failures disappoint, and they are brought into painfully high relief by the very sumptuousness of the production. Of course, Professor Valabrega is in no sense a specialist in early music, and perhaps that consideration holds out hope for the better management and greater success of the volumes which are still to come.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Antiquity Updated

By OLIVER DANIEL

EVERY age tends to rediscover and reappraise the great tragic myths. The timelessness of "Antigone" and of "Tristan and Isolde," their love, devotion and deaths, rekindle the minds of tale-tellers, dramatists, and composers to revive them again. Current versions of both tragedies have been recently recorded: Carl Orff's "Antigone" (Deutsche Grammophon 1387170, $20.94, three records) and Frank Martin's "Le Vin Herbé" (Westminster 2-WST 232, $11.98). At a time when so many composers have become preoccupied with fragmentation rather than scope, these works offer pleasant contrast. The currently diminishing post-Webernian, serial snobbism—which would have us believe that all else is conservative while it points the newer way—would classify these works conservative. Yet both in their way pursue a radical course.

Martin had become interested in the Tristan saga back in 1937, the year which incidentally marked the first performance of Orff's "Carmina Burana." But far from dreaming of the massed sonorities Orff was seeking, Martin planned his Tristan setting for a modest ensemble. For a madrigal chorus of twelve, with an orchestral accompaniment of eight players, Martin set the Joseph Bédier version of the old legend. He avoids the overblown romanticism of Wagner and the heavy oversonorous approach. He achieves instead an affecting transparency. His antecedent, if one looks for such, might more readily be thought of as "Pelléas et Mélisande," though this is by no means a derivative work. It is alive, intense, and at moments quite lovely. On explaining his musical language, Martin says that it is centered "on an almost constant use of chromatics; it never reneges on what is to me the foundation of all true music: the tonal functions. . . . If I have obeyed, to a certain extent, some of the more or less arbitrary rules borrowed from the serial technique, I only have done so in search of a source of renovation."

The recording, made in Lausanne in September, 1961, under Martin's supervision, is conducted by Victor Desarzens, and the instrumentalists, with the exception of the composer at the piano, are first desk men of the Winterthur Symphony Orchestra. The twelve singers are splendid, as is the recording. Unless my review copies are atypically bad, the Westminster surface of these pressings is definitely below standard.

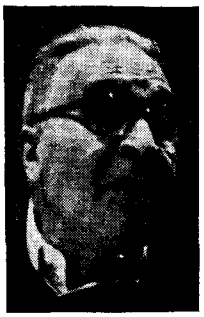
Compared to the slight forces Martin employs, Orff's agglomeration is a veritable behemoth: eight vocal soloists and the Bavarian Radio chorus plus an orchestra made up of eight grand pianos, four harps, nine string basses, six flutes, six oboes, nine trumpets, and a massive percussion section including seven or eight timpani, a bevy of xylophones, marimbas, stone slabs, castanets, bells, glockenspiels, Javanese gongs, tambourines, triangles, and, among other things, one large African drum. All of this makes a dramatic and powerful noise to accompany the Sophoclean tragedy. To Orff sonority and volume are vital ingredients of his music, and few have composed works that fill broad spaces and huge areas better than he. In live performance the magnitude of his forces produces an overwhelming effect. But curiously, in the metamorphosis of recording, small forces invariably seem magnified and huge groups tend to become compressed.

In "Antigone," Orff comes close to the Renaissance ideal of recreating classic Greek drama. He has gone beyond the concepts of both Gluck and Wagner in eliminating musical superfluities. What he has dispensed with here could sound quite frightening to the academically entrenched. Gone are harmony, counterpoint, and, in a sense, melody. Tone, pitch and intonation are retained; so, too, is rhythm. The accompaniment is stark, and to call it dramatic noise is not to belittle either its musicality or its potency. Stravinsky has referred to Orff as being "neo-Neanderthal." But a pretty powerful lot those Neanderthalers must have been.

With this complete recording of "Antigone" one can, if he is sufficiently fluent in German, enjoy the unfolding of one of the great Greek tragedies in Teutonic exposition. Not equipped with such fluency, the objective listener may find the two-hour stint a trying experience and not worth the investment. A previous single disc of Scenes IV and V, released by Columbia, compares favorably with this "echt" version and any but the most fanatically devoted will find the shorter example adequate. In the more accepted musical sense this is music-to-beat-one's-head-against-the-wall-by. Dramatically, it's noise of a different order.

Like the Martin work, this recording was made under the composer's direction. The recording is excellent and the performance, conducted by Ferdinand Leitner, is a compelling one. Inge Borkh sings the taxing role of Antigone, with Claudia Hellmann as Ismene. The cast includes Carlos Alexander, Fritz Uhl, Ernst Haefliger, and Hetty Plumacher.

In Re Walter



I MET Bruno Walter in Paris in the late 1920s when I played my Piano Concerto under his direction. The performance was a pleasure altogether unanticipated. I expected a "Romantiker," from such a different and *vergangenen* generation, to lack the technique for this kind of music, but my scrambled meters gave him no trouble at all and he conducted the Concerto as well as any conductor with whom I played it. (I, on the other hand, would never have the technique to do "his" music; I sorely envied his rubato.) I saw him next in New York in 1935; we sat together at a League of Composers concert and heard some "modern" *quelquonque*. After that I saw him many times in Hollywood, where we lived not far apart for twenty years. Finally, we were drawn together by the mere fact that our ages had become so respectful. Octogenarians must come to regard each other as counterpieces in an elimination game.

A few weeks before his death, Dr. Walter came to invite me in the name of the Vienna Philharmonic to conduct in Salzburg. I knew he was ailing and I telephoned him before his visit, offering to come to him instead, but he would not have it that way. I found him very animated, very warm, and, as he always was, very much the *grand seigneur*. We talked about Tchaikovsky's operas and he told me of his experiences conducting "Pique Dame" in Russia. We talked about Mahler. How sad is the loss that we do not have a complete Mahler conducted by the one man who knew what Mahler wanted. And we talked about Rudolph Steiner. (I had read Steiner in the 1920s. Bruno Walter was the product of a nondialectic culture and therefore not as critical as I about that sort of thing.) My last words to him expressed a regret that I did not have his "Fidelio" recording, and he replied that he hoped I would hear it one day.

This day will not come. Shortly afterwards he lay in his home, the "he" still incarnate as Steiner would have it. On the wall above was a framed invitation that had always been there, an invitation to Beethoven's funeral.

—IGOR STRAVINSKY, Hollywood, California, March, 1962.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings in Review

Karr—"the instrument has the sound of an oversized cello."

For the Man with Everything

ECCLES: *Sonata;* KOUSSEVITZKY: *"Valse Miniature";* BLOCH: *"Prayer";* RAVEL: *"Pièce en forme de Habanera";* PAGANINI-REINSHAGEN: *Fantasy on a Theme from "Moses in Egypt" (Rossini). Gary Karr, double bass, with Jeffrey Siegel, piano.* Golden Crest RE 7012, $4.98.

Though this demonstration may not be all that the listener may expect—a recital on the familiar full-size double bass of orchestral usage—it is, nevertheless, sufficiently unusual for its pioneer to be awarded the honors due him. Which is to say that the thousands of LPs issued to date have not previously, to my knowledge, produced such a solo recital on the bass viol as young Karr provides so ably here.

It is, to begin with, a three-quarter-size with four strings that he plays (the orchestral bass is usually larger and has five strings). In the upper register, which is where most of this music lies, the instrument has the sound of an oversized cello. Now and then he descends to the bottom tones, and they provide a richly resonant cushion to the whole.

As might be suspected, Karr is most comfortable in such legato writing as much of Eccles's sonata (often performed by cellists), the Bloch "Prayer," and the slow portions of Ravel's "Pièce en forme de Habanera," plus the traditional "Londonderry Air." But, all in all, he demonstrates an impressive ability to get around the unwieldy reaches of the instrument and to control its tendency to thick sound, in the likable "Valse" of his virtuoso-predecessor Koussevitzky, and even the amended form of the Paganini "Variations" (by his teacher Herman Reinshagen). While recognizing the difficulties involved, it would have been a higher tribute to his aspirations for a solo career had he stayed with the difficulties until he produced a perfect take, rather than (as is too often the case) settling for a quaver or a near miss. Siegel accompanies well, and both instruments are well reproduced.

Lympany's Chopin Nocturnes

CHOPIN: *Nocturnes, Nos. 1-19. Moura Lympany,* piano. Angel S 3602 B, $11.98.

Whether by preference or persistence (certainly more by intent than happenstance), Moura Lympany has been more successful than most pianists in identifying herself with sizable projects—the complete range of Rachmaninoff preludes in time past, the twenty-four of Chopin more recently, and now the nocturnes. Needless to say, this has its hazards as well as its opportunities, but Miss Lympany has passed the gambling age, and what she does here reflects credit always, if with some fluctuation in esteem as the panorama of pieces (nineteen in all) unrolls.

Categorically, Miss Lympany is a more absorbing artist in the later works than in the earlier, as, generically, she is more magnetic in the quieter moods than the stormy. This, on the one hand, has to do with a certain emotional restraint which can be sensed in her total musical personality; on the other, with tonal limitations which tend to lower the dynamic ceiling she can achieve and thus conveys a certain sense of constraint.

As for the late vs. the early: as written, they tend not to be as much informed with stormy contrasts—the evenings are longer, calmer, the passion recollected rather than immediate. Too, they are the nocturnes less frequently played, which means that there is not the criterion of "everyone" to excel, a "better" E flat or F sharp major than the composite of Paderewski, Rubinstein, Gieseking, Godowsky, Horowitz, Novaës, etc. If this relaxation of immediate comparison seems to free her somewhat of overshadowing tensions, it also promotes a more probing, thoughtful approach to the music with results altogether creditable to her. Certainly this is an achievement that testifies to growth without suggesting a perimeter to future progress.

"Fidelio" by Knappertsbusch

BEETHOVEN: *"Fidelio." Sena Jurinac, Jan Peerce, Maria Stader, Murray Dickie, Dezso Ernster, Frederick Guthrie (Don Fernando), and Gustav Neidlinger (Pizarro), with Hans Knappertsbusch conducting the Bavarian State Opera Orchestra and Chorus.* Westminster WST 318, $17.94.

To judge from the numerous names of interest in this issue, consideration of it should be deferred for lengthy comparison with other "Fidelio" recordings. But the immediate impact makes clear that the tale of this "Fidelio" can be told briefly, in a few words: too much, too late. That is to say, most of the principals, with the exception of Stader, have passed the point of time when they could do justice to the parts to which they are assigned.

This is deplorably the case with Jurinac, for hers was a lovely sound, and her artistry was a staunch support for other roles in which she was heard over the last decade. But it is questionable that she really had a Leonore voice in her best estate, and it is far from that here: unsteady at the bottom and in the middle register, shrill at the top. It is, on the whole, a rather small, pointed sound for "Abscheulicher" and the "Dungeon Scene," little suggestive of the heroic accent wanted. Nothing needs to be added to what was said when Ernster was last singing Rocco here, and if Neidlinger (well remembered as the Alberich of London's "Rheingold") ever had a voice for Pizarro, it is not at his disposal here. For much of his solo scene, Peerce is the enduringly admirable artist of old; but the climax is unpleasantly strained and tonally dry. What succeeds ("Namenlose Freude") lacks the air of jubilation wanted, for it is equally a trial to Jurinac and Peerce. Stader is a fine Marcelline (save for a moment or two of dramatic stress), and both Dickie and Guthrie are workmanlike.

In such circumstances, the deliberate tempi to be expected from Knappertsbusch weigh even more heavily on Beethoven than they might otherwise. It is instructive to hear his staunch reversion to the Tempo I marked near the climax of Leonore's big aria (most conductors ignore it), and the measured pace of the scene between Rocco and Pizarro gives it an undertone of the quietly ominous which is very telling. On the whole, however, it goes along too much *a piacere* (at the performer's pleasure) to hold my attention. The Fidelio Overture begins and the "Leonore No. 3" precedes the final scene. Both are technically well performed, but the great "Leonore No. 3" struggles,

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

rather than rises, to a climax as Knappertsbusch retards it.

Liszt by Vasary

LISZT: *Sonata in B minor, Polonaise No. 2, "Reminiscences de 'Don Juan.'" Tamas Vasáry, piano.* Deutsche Grammophon 136258, $6.98.

Among pianists new to the New York scene this winter, none has stimulated more interest than Tamas Vasáry, a recent soloist with the Cleveland Orchestra in the E flat Concerto of Liszt. For those who missed his earlier recording of both Liszt concerti (also on Deutsche Grammophon), attention may be directed to this solo disc for a longer perspective of his abilities.

Obviously, the ability to play Liszt does not qualify a pianist as more than a good Liszt-player. But Vasáry's sense of the suitable for this virtuoso piece extends considerably beyond virtuosity. He conveys, to me, the impression that he is always playing well within his ultimate capacity, able to summon the fluency and fleetness required for a climax. Others may produce a more massive sonority than Vasáry, but the sound and his use of it are segments of a congruent whole.

There is no great opportunity to evaluate more than technique and pianistic flair in the companion pieces, but Vasáry's are the kind that carry conviction. The Polonaise always remains a dance piece rather than merely an excuse for Liszt's embellishments, and there is a Mozartian accent where it is appropriate in the elaborations on "Là ci darem" and "Finch' han dal vino," etc., in the "Don Juan" reminiscences. Very good piano reproduction.

Fricsay—"genuinely motivated leadership."

A Marriage of Mozart

FERENC FRICSAY, who has been threatening to do so for some time, has done it at last: produced a recorded version of a standard opera superior to any other. Some such qualities were approached in his "Magic Flute" and "Fidelio," but in his new "Nozze di Figaro" (Deutsche Grammophon SLPM 138697-9, $20.94) they are ever-present, almost all-pervasive.

The qualification respects the fact that in casting any opera, such as "Figaro," which requires eight performers of even ability, circumstances (and company contracts) must inevitably result in a sag from the highest level—assuming that it otherwise prevails—in one role or another. Here, to get it over with as soon as possible, the sag is named Hertha Töpper, the Cherubino. She does not have the vocal discipline or suitability of sound of her associates (especially in "Non so più" and "Voi che sapete"), but she is able enough in the ensembles, with which Cherubino is primarily concerned after the middle of Act II.

Otherwise, the cast is made up of performers named Figaro, Susanna, the Countess, Almaviva, Basilio, and Don Bartolo rather than Renato Capecchi, Irmgard Seefried, Maria Stader, Dietrich Fischer-Dieskau, Paul Kuen, and Ivan Sardi. Which is to say that a sense of character and a place in the ensemble transcend the peculiarities and impulses normally associated with one or another of these mostly well-known personalities. This, to go back to the initial assignment of credit, strikes me as a function of Fricsay's genuinely motivated leadership, which begins with a superior sense of the sound suitable to the "Figaro" overture and progresses from there through all the necessary ramifications.

What results, then, is a marriage of Mozart in which the instrumental and vocal elements are intimately affiliated, as are the dramatic and the lyric within each category. Fricsay has managed to strike a balance between the effete and the exaggerated, in which force fluctuates, like a pointer on a scale, to either side of a delicate mezzo forte. This accommodates a singing vibrato in the strings, whatever the pulse.

What emerges, then, is to me the best-balanced "Figaro" since the touchstone of Busch-Glyndebourne. This is not to say that it has the inimitable brio of Kleiber's with Siepi and Gueden, or some special distinctions of Giulini cum Schwarzkopf-Moffo-Cossotto-Taddei-Wächter, or Leinsdorf with Della Casa, London, Tozzi, Corena, Elias, and Peters. But it offends less, at its least, and satisfies more, at its best.

I can, for instance, find no fault whatsoever with Seefried's Susanna whether she is singing alone, as part of an ensemble, or matching sound perfectly with Stader in the "Letter Duet." I have sometimes been aware in the past of a certain edge of aggressiveness in Seefried's Susanna, but it is never conspicuous here. Stader makes a vocally youthful, thoroughly appealing Countess for the microphone (something, of course, she could hardly suggest in the theatre, for want of sufficient stature). The dramatic climax of "Dove sono" strains her output more than a little, but the deficiency is not prolonged and her "Porgi amor" is simply beautiful. Töpper, whose "Voi che sapete" doesn't belong in these surroundings, is otherwise acceptable as Cherubino.

AS for Messrs. Capecchi and Fischer-Dieskau, they have been thoughtfully assigned to the functions they are best equipped to fulfil. Like most Figaros, Capecchi is not happy with the high F's he has to sing in "Se vuol ballare" (and elsewhere) but he has a good resonant low range to support the ensemble at the end of Act II, and the hearty, fun-full ease in his native Italian to sound an idiomatic Figaro. Fischer-Dieskau's flexibility, which makes him so adaptable a personification of Almaviva in Acts I and II, is somewhat strained by the dramatic demands of Acts III and IV, but the refinement conveyed by his vocal manners has the happy attribute of suggesting a comparable elegance of social behavior.

Best of all, this "Nozze" blends international elements in almost ideal proportions for high-quality results—a Hungarian conductor with international conditioning, vocalists from both sides of the Alps in just proportion, and German thoroughness in the brilliantly adjusted vocal and instrumental detail (the Radio-Symphonie-Orchester Berlin is utilized). Finally, the textual treatment presents parallel German - English - French versions of the original Italian, in a handsomely designed, well-illustrated brochure. —IRVING KOLODIN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RECORDINGS REPORTS I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Bartok: "The Miraculous Mandarin"; Shostakovich: "The Age of Gold." Robert Irving conducting the Philharmonia Orchestra. Capitol SP 8576, $5.98.	Conductor Irving makes an uncommonly satisfying experience of this pairing, a particular achievement in the Bartok, whose values are by no means at the surface, or close to it. He has a discriminating ear for its colors and dynamic levels, extracting therefrom a continuous texture which gives more poetic meaning to the conception than is commonly the case. As for the Shostakovich, it gains measurably from Irving's delicate adjustment of its sometimes rowdy humors, as in the famous "Polka," which has rarely enjoyed so discerning a treatment. For that matter, the Adagio and the Trepak also measure up to their best potentialities. Fine orchestral performance and broadly sonorous recording.
Bartok: "Three Village Scenes"; Music for Strings, Percussion, and Celesta. Gyorgy Lehel conducting the Budapest Radio Orchestra and Choir. Westminster 17004, $5.98.	The choral "Village Scenes" of 1917, with their mixture of the bucolic and the musically sophisticated, provide a welcome alternative to more common couplings with the much-recorded "Music for Strings, Percussion, and Celesta." It fills in an aspect of Bartok which is, otherwise, not phonographically documented, and it is well performed. Unfortunately, the major work itself does not challenge, in execution or reproduction, several others currently available (performances led by Fricsay, Kubelik, Reiner, Solti, and Stokowski, among others), which means that the primary impulse for acquiring this coupling would be indifferently fulfilled. Lehel has some ideas of his own in the treatment of this music, but the performance tends to run down in passages of instrumental difficulty and the sound offered to the microphones is not first class.
Beethoven: Concerto in D, Opus 61. Zino Francescatti, violin, with Bruno Walter conducting. Columbia MS 6263, $5.98.	For Francescatti this is a summation of exemplary violin playing: strong, clear, beautifully articulated. Whether it represents wholly his own impulses, so far as interpretation of Beethoven is concerned, may be questioned: the deliberate tempi, especially of the first movement, suggest Walter's impulse rather than his own. As for the Larghetto, it could be described either as dreamy or drowsy, serene or soporific, according to how its lengthily drawn phrases accord with one's preferences. With me, they are overdrawn. The finale is closer to the commonly held views on the subject, but it scarcely has the humor it may have. Francescatti plays the Kreisler cadenzas well.
Chopin: Concerto No. 1 in E minor. Bela Davidovich, piano, with the USSR Radio Symphony Orchestra conducted by Alexander Yansons. Artia MK 1573, $4.98.	Despite the implications of the name, Bela (Bella?) Davidovich is an example of the pianistic prowess of the Soviet female, and a good one. The strength and stride of her playing are those of the mature artist (she is in her forties) and replete with felicities of tone, phraseology, and measured eloquence. Some pianists play the finale with a lighter strain of sentiment, but Mrs. Davidovich sustains well the mood of her choice. Yansons's orchestra is excellent, it surrounds the soloist with a cushion of well modulated sound, and the reproduction of both leaves no doubt of the advances made recently in electronic techniques in the USSR.
Debussy: "Images"; Stravinsky: Symphony for Wind Instruments; Ravel: "Pavane." Ernest Ansermet conducting the Orchestre de la Suisse Romande. London CS 6225, $5.98.	Each of these works is well performed and the recording throughout is impressively spacious and cleanly defined—also free of some of the emphasis on individual percussion instruments which has blemished some recent London ventures. In combination, however, they present a sequence of questionable congruity—particularly since the best of them, Ansermet's performance of the "Symphony," is awkwardly located on the middle of Side 2, after "Rondes de Printemps," which finishes the Debussy. But in absolute terms, this is a rare experience in resonance. John W. Clark observes, in his notes, that Stravinsky wrote the symphony as a tribute to Debussy, but this fine point may be of questionable importance to one who wants it in the context of Stravinsky, not Debussy.
Dohnanyi: Variations on a Nursery Song; "Ruralia Hungarica." Kornél Zemplény, piano, with the Hungarian State Orchestra conducted by Gyorgy Lehel. Westminster WST 17001, $5.98.	The forty-year-old Zemplény has not only the hands but the mind to make an exhilarating experience of the fanciful Variations, which is to say that he is a man of humor as well as a musician of taste. Moreover, he absorbed the tradition at first hand, the teacher in his last year having been Dohnanyi himself. Lehel is in full command of the excellent-sounding orchestra, and the reproduction is the best from this source that Westminster has yet produced. There are equal values of performance in the orchestral "Ruralia Hungarica" (not to be confused with the versions for either piano or violin), but the tunes and their elaboration have but a limited interest.
Fauré: "Pelléas et Mélisande" suite; "Pénélope" prelude; "Masques et bergamasques," Debussy: "Petite Suite." Ernest Ansermet conducting L'Orchestre de la Suisse Romande. London CS 6277, $5.98.	As a venture into the lower decibel counts of audio, this is rewarding both in concept and execution. Each of the works states its case quietly (for the most part) and they complement each other in style and mood. As is customary, Debussy's "Petite Suite" is presented in the Henri Busser orchestration from the original form for two pianos. It all makes for an interesting overlap in sequence, for Debussy's suite predates all the Fauré music on this disc, though the latter composer was considerably his senior. Ansermet's careful, discriminating effort is brightly mirrored in the clear detail of the reproduction.
Mendelssohn: "A Midsummer Night's Dream." Otto Klemperer conducting the Philharmonia Orchestra and chorus, with Heather Harper, soprano, and Janet Baker, mezzo. Angel 35881, $5.98.	It would be an exaggeration to say that Klemperer's treatment of this music is matter-of-fact, but not to say that without magic it is meaningless, and his is a midsummer's daydream. Everything is cleanly exposed to the glare of his questing eye, but the glow, the fantasy, and the fire that kindle interest in the Overture, Nocturne, or Scherzo, or give splendor to the much-married Wedding March are rigorously suppressed. That is especially unfortunate since the orchestra performs faultlessly, the added vocalists are competent, and the recording leaves nothing to be desired. (The sections are ten in number, adding to those noted above the March of the Fairies, "Ye Spotted Snakes," Intermezzo, Funeral March, Dance of the Clowns, and Finale.)
Mozart: Concerto No. 22 in E flat (K. 482); Sonata in E flat (K. 282). Philippe Entremont, piano, with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia MS 6278, $5.98.	If Columbia can afford the luxury of two versions by French pianists (the other is Robert Casadesus's) of this too-little-played Mozart concerto, the music lover can only congratulate himself on the latitude of choice thus available. At first impact, one might conclude that impact is just what this performance lacks; but as the style of its statement takes on more detail it is increasingly evident that clarity and order are the signs under which it is born, and that character of the writing is admirably reflected in the Philadelphia's individual wind virtuosi, as in the pianist's own playing. I would, personally, relish more of an outgoing spirit in the slow movement (likewise in the sonata), but Entremont is clearly master of his own means. David Johnson's commentary is helpfully conceived, though the allusions to "Ernest Hutchings" might make some wonder whether he was thinking of "Arthur Hutcheson." The texture and distribution of the sound are beautifully bright and well balanced. —Irving Kolodin.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE AMEN CORNER

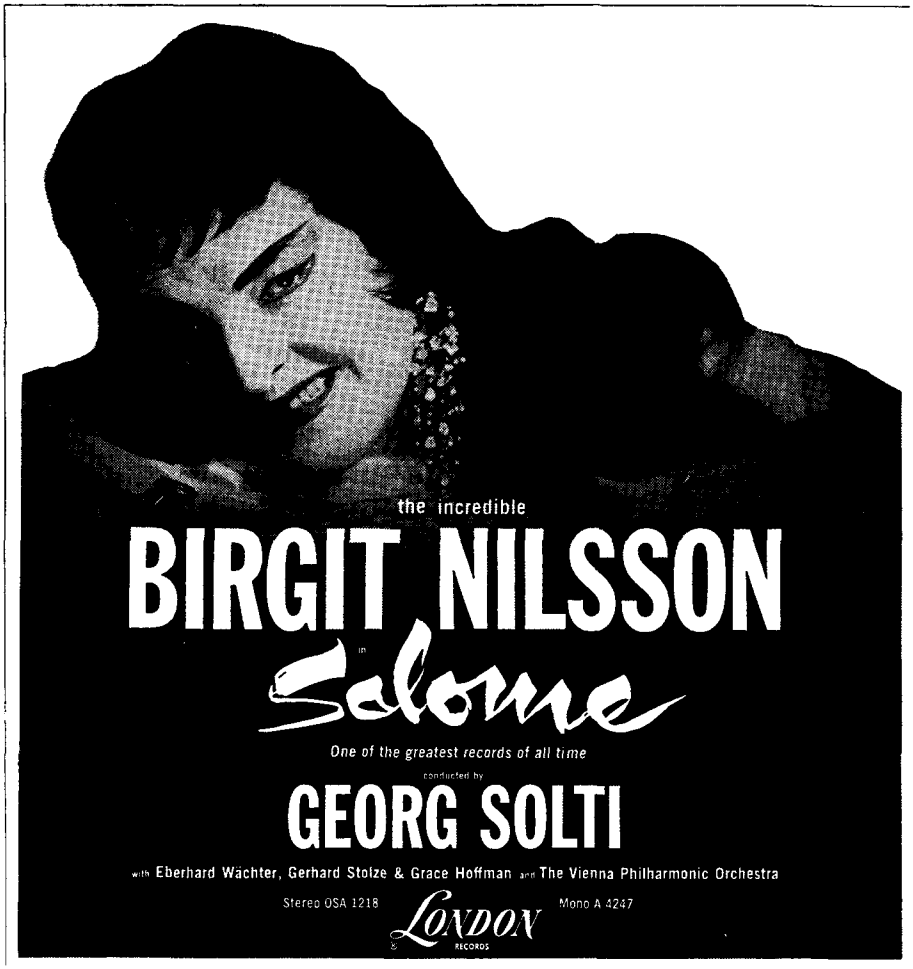
At the Keyboard and Elsewhere

LENNIE TRISTANO, improvising at the piano, is one of the most vigorous experiences in the jazz sphere. This learned man has for years expounded musical theory and the art of improvisation to some of the best-known jazz names. He himself has a distinguished gift for extended structure, for the sustained development of line or polyphony, and he is a master of rare and difficult rhythms and polyrhythms and of diversified time patterns. His musical mind is rugged as well as subtle, and he has made himself a superb pianist for the expression of that mind. All of this is to be heard in his latest LP, "The New Tristano" (Atlantic 1357), and I would call special attention to the cumulative intricacy and force of his "C Minor Complex," which can scarcely fail to suggest some commanding surge of Bach.

This is music which has little to do with mood or color, whose strength and beauty are essentially formal, putting us in touch with and asking us to concentrate on the multitudinous world of forms. And, by way of contrast, there is the glinting piano impressionism of Bill Evans, often referred to in this space. I am delighted to find another LP recording by the Evans trio (with Scott LaFaro, bass, and Paul Motian, drums) before the death of the superlative LaFaro. On this disc the group ranges through a varied program from ballads such as "My Foolish Heart" and "My Romance" to Evans's graceful, swinging waltz and a delicate up-tempo version of Miles Davis's "Milestones." As usual, the triangular interplay between the musicians is the height of syncopated felicity, and there are many solo nuances by LaFaro. There is nothing weak about this exceedingly refined jazz. I am in no frame of mind to salute the modern packaging industry, which makes my cookies all but inaccessible, but I will say that, like the latest wrappers for lemon wafers, the Evans trio's music is a remarkable combination of transparency and tensile strength.

If I had to name a Jazz Musician of the Year I think I would choose the pianist Wynton Kelly. Fortunately for us all, he has been happily installed, most of the time, next to the cornetist Miles Davis, but Kelly keeps turning up on disc after disc under other leaders. It is easy to see why this should be so: he must be one of the most useful men who ever sat in a jazz band. Not only does he have technical finesse, spirit, and taste, but he also has a versatility which makes him equally impressive as soloist, ensemble player, or accompanist. And most important of all, I cannot think offhand of any jazz man with more prolific invention. It seems to me that I have heard Kelly play dozens of recorded choruses each of which was a delightful, original, countermelodic conception. The result of all this talent is that, for the perceptive ear, he is apt to dominate many discs where he is theoretically in the back row doing his job. I suggest, for instance, his work throughout another fine program of classic popular numbers by the singer Helen Humes, which begins with "When Day Is Done" and ends with "My Blue Heaven" (Contemporary M3598). Miss Humes is in loose and lovely form, and her support also includes Joe Gordon, trumpet; Teddy Edwards, tenor sax; Al Viola, guitar; Leroy Vinnegar, bass; and Frank Butler, drums. But even in this accomplished company the fanciful man at the piano is pre-eminent.

Some years ago in this column I used to lament that the direction of modern jazz trombonists seemed to be away from the slippery, flexible character of the instrument and toward a staccato, virtuoso mode of expression, more appropriate to a keyed horn. I felt that the result was a general effect of stiffness, all the more regrettable because the earlier trombone of such men as Big Green, Jimmy Harrison, and Dickie Wells had been an elastic joy. At worst, the modern trombonists seemed to be engaged in a highly developed and difficult variety of pooping. This feeling still comes over me as I listen to the fantastically adroit playing of the notable J. J. Johnson with Cannonball Adderley's customary rhythm section ("A Touch of Satin," Columbia CL 1737). Incredibly skilful as Johnson is, I am distressed by a sense of stiffness. And something of the same sort occurs with Curtis Fuller's latest program (Epic LA 16020), in which the entries of Zoot Sims on the tenor saxophone are like a sudden oiling of the whole machinery. It seems to me that these players and others have been led on by certain technical possibilities and challenges to expressive efforts which are thwarted by the very nature of the horn on which they are so adept. —WILDER HOBSON.



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RECORDINGS REPORTS II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Sonatas Opera 109 and 110. Fou Ts'ong, piano. Westminster 17002, $5.98.	Fou Ts'ong's aspirations are admirable ones and he has applied himself with suitable earnestness to their realization. Moreover, he has a strong instinct for the tonal sound and scale of dynamics appropriate to this great music. However, he has not, so far as these performances suggest, played them often enough and under sufficient conditions of stress to coordinate the sections across tempo changes or, for that matter, to choose convincingly appropriate tempi. Mostly he tends to play slowly where eloquence is in order, losing pulse and animation thereby. By my sense of pitch both works are nearly a semitone high—coming out in F and A respectively. It could, however, be the Bechstein on which the performances were recorded.
Britten: Cantata Academica; Choral Dances from "Gloriana," Hymn to St. Cecilia, Hymn to the Virgin. Jennifer Vyvyan, soprano, Helen Watts, contralto, Peter Pears, tenor, and Owen Brannigan, bass, with Harold Lester, piano, and the London Symphony Orchestra and Chorus conducted by George Malcolm. L'Oiseau-Lyre 60037, $5.98.	There is more to admire than to enjoy, by my taste, in these works, especially the Cantata, a setting of Latin texts (offered neither in the original nor in translation with this issue) for celebration of the quincentenary of Basle University. Clearly, the intent is to produce simply a series of patterns in sound, and that Britten achieves with ingenuity and resource. But the interest doesn't persist beyond a first hearing. The two choral hymns are pleasantly conceived, and well performed; the choral dances from "Gloriana" the kind of music that can sound silly if one is not habituated to the idiom—and I am not. Very fine performances and reproduction all the way through.
Lehar: "Dein ist mein ganzes Herz," "Immer nur lächeln," ("Land des Lächelns"), "Mädchen, mein Mädchen" ("Friederike"), "Wolgalied" ("Tsarevitch"); Kalman: "Zwei Märchenaugen" ("Zirkusprinzessin"); Kreuder: "Immer und Ewig"; Friml: "Indian Love Call," etc. Sandor Konya, tenor, with Renate Holm, soprano, and unspecified orchestra and conductor. Deutsche Grammophon 136267, $6.98.	The Hungarian tenor of the Metropolitan Opera shows an attractive talent for Tauberizing in a literature associated with his illustrious predecessor. The sentiment is more related to a catch in the throat than a throb in the heart, but it has a pleasantly authentic ring, nevertheless. All the Lehar is well sung, with charming freshness and flowing sound, suggestive of good things to come from him in many aspects of the literature, whether opera or operetta. In addition to "Uber die Prärie" (the German version of "Indian Love Call" well known from the version of Marcel Wittrisch), Side 2 contains *Zuckerls* ("sweets") by Kattnigg ("Softly Sound the Bells"), Winkler ("When Roses Bloom in Florence"), Engel ("Star from Rio"), Künneke ("Goodnight, Pretty Maiden"), and Tauber himself ("You Mean the World to Me").
Leoncavallo: "Pagliacci." Gabriella Tucci, Mario del Monaco, and Cornell MacNeil, with Francesco Molinari-Pradelli conducting. Mascagni: "Cavalleria Rusticana." Giulietta Simionato, Mario del Monaco, and Cornell MacNeil, with Tullio Serafin conducting. London 3-OSA 1330, $17.98.	The appearance, in combination, of these performances previously issued individually, enables attention to be directed to the lyric talents of Tucci, who has, in the interval, earned honors for her appearances at the Metropolitan. She is vocally a shade heavy for the "Bird Song," but the sound is a delight to hear (when she isn't pushing for dramatic effect). No such attention need be directed to the Simionato Santuzza, which is, of course, the standard of the day, and rarely excelled in the recent past. Del Monaco and MacNeil are both in powerful voice, and the reproduction is of excellent quality.
Moussorgsky: "Pictures at an Exhibition." Schumann: "Carnaval." Benno Moiseiwitsch, piano. Decca DL 710042, $5.98.	Though it is the evidence of some recent performances that Moiseiwitsch has increasing difficulty in reaching this standard of performance in the concert hall, the music lover can be considered fortunate that such results are still within his reach in the recording studio. Control and finesse, power and agility are all at his disposal in the "Pictures," one of the great performances this work has had on records, and even more stirring than his own fine one for HMV in 78 rpm days. Part of the added vitality may be in the sheer sound of the piano, which rings strong and true from the disc, especially in stereo. Some embellishment of the original text is expected in this work, and Moiseiwitsch carries it out tastefully. Much of the "Carnaval" is also of high quality, though there is some suggestion, as the latter part of the work is reached, that concentration is not what it had been earlier. But, by any standard, a superior record, and a notable accomplishment for Decca's first American collaboration with Moiseiwitsch.
Mozart: Divertimentos Nos. 8 in F (K.213) and 14 in B flat (K. 270); Reicha: Quintet in E flat, Opus 88, No. 2. Philadelphia Woodwind Quintet. Columbia MS 6315, $5.98.	There is any amount of fine playing here from William Kincaid and Robert Coles, flutes, John de Lancie, oboe, Anthony Gigliotti, clarinet, Sol Schoenbach, bassoon, and Mason Jones, French horn (the total of six is explained by Kincaid's presence in the Reicha and not the Mozart). But the players are clearly dominated by an urge to produce the best ensemble sound possible, with only a secondary regard for musical content. Neither Mozart work is so rich in fantasy as to communicate itself without considerable conscious effort by the players. To my ear that is insufficiently supplied here. The Reicha of the early nineteenth century is well written for the ensemble, but anonymous in character and personal expressivity. Very good recording.
Ravel: Trio; Mozart: Trio in E. Yehudi Menuhin, violin, Louis Kentner, piano, and Gaspar Cassado, cello. Angel 35630, $5.98.	Menuhin is equally good in both works, but there is a more pervasive blend of sound and substance in the Mozart than in the Ravel. This relates to Kentner's piano tone rather than to any other single factor, which may be a matter of hindsight, of making a judgment based on a knowledge of who is performing. Be that as it may, I do not hear the richness of sonority associated with other performances of this work, such as Rubinstein's with Heifetz and Piatigorsky. In the Mozart, however, all is order, suavity, and sense, with a notably keen distribution of emphasis as the course of the work merits. Excellent reproduction.
Scarlatti: Sonatas Nos. 286, 23, 352, 238, and 119 (Longo). Haydn: Sonata in G. Mozart: Sonata in F (K.332). Ivan Davis, piano. Columbia MS 6295, $5.98.	Davis has undoubted talents, not only for playing the piano with exceptional clarity and discipline, but also for conveying something personal through the music he plays. As yet, the talents are not fully in consonance, which means, simply, that he has the kind of capacities which should be more closely knit in the thirties than they are now in his late twenties. At that, his articulation of the repeated figures in the familiar E major (L. 23) Scarlatti sonata has a hammerstroke precision. What there is to be done in the Haydn miniature Davis does tastefully, and his Mozart is marked by many touches of refinement. Beautiful piano reproduction.
Weill: "Dreigroschenoper." Lotte Lenya, Kurt Gerron, Willy Trenk-Trebitsch, Erika Helmke, and Erich Ponto. "Mahagonny": "Denn wie man sich bettet, so liegt man," "Alabama." Lenya. Telefunken TH 97012, $1.98.	What used to be known as "the old" recording of "Three Penny Opera" is now a collector's item, and deservedly so—the atmosphere is as strong, still, as the attenuated range of the recording of September 5 and December 7, 1930. What is most remarkable, perhaps, is that Lotte Lenya's style of singing, today, is not nearly as far from what it was in 1930 as one might have expected—save, of course, that it was lighter, fresher, more girlish then. But to know the real flavor of Weill, one must savor the original "Moritat" of "Mackie Messer" Gerron, with his nasal twang, and the "Abschied" of Polly and Macheath by Helmke and Trenk-Trebitsch. The "Mahagonny" excerpts make a welcome encore. (No credits for orchestra or conductor.) The recording, incidentally, sounds a lot better than when it was new. —I.K.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

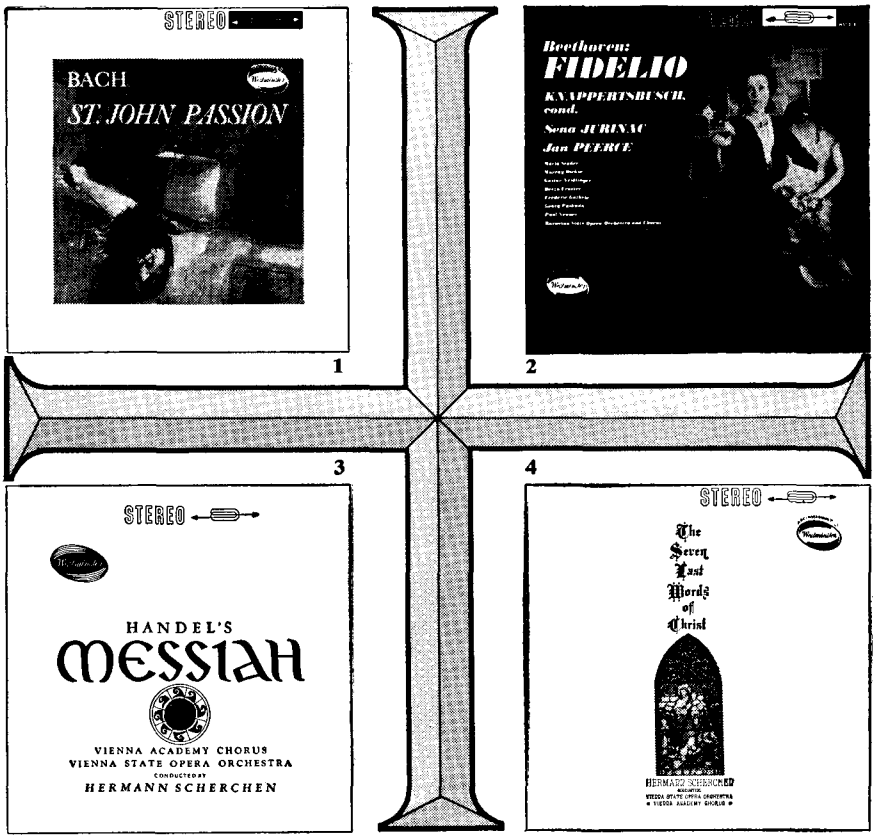
New Life for Dvorak's "Bride"

By HERBERT WEINSTOCK

THE FACT that Dvorak's dramatic cantata "The Spectre's Bride," Opus 69, was commissioned for the Birmingham Music Festival of 1885 by the English music publisher Novello all but guaranteed it an enthusiastic reception in England—and in later decades has provided the principal cause of its desuetude. For though Dvorak composed it to a text in Czech—the folk ballad "Svatebni kosile" (The Wedding Shift), collected by the poet Karel Jaromir Erben—it became known in England and America in the unction-with-fustian translation by the Reverend Dr. John Troutbeck, who deserves a small niche in history alongside Thomas Bowdler for the thorough emasculation and prettification that he performed on the texts he translated. So, for the English-speaking world, "The Spectre's Bride," which much of the way is Dvorak at next to his very best, floated on the swells of Victorian taste for two decades or so, sank when they receded,

The music is as unmistakably Dvorak in harmonies, rhythms, and instrumental colors—woodwinds often predominate—as it is thoroughly Czech. It produces such an effect of honesty and naïveté as might result from a latter-day Schubert's setting an expanded version of Goethe's "Erlkönig" after listening carefully to the Symphony "From the New World" and Saint-Saëns's "Danse macabre." Here the persistent buzzing, sh-ing, and zh-ing of the Czech language magically adds to the effects of alarm, cruelty, prayerfulness, and fear.

Artia Records now has issued here a splendidly accomplished stereophonic recording of "Svatebni kosile" in the original Czech of Erben's ballad, robustly and subtly conducted by Jaroslav Krombholc and excellently played and sung by the Czech Philharmonic Orchestra, the Czech Singers Choir, the soprano Drahomira Tikalova, the tenor Beno Blachut, and the baritone Ladislav Mraz (Artia ALS S-196/7, $11.98). Artia missed performing a major service to Dvorak and his listeners by not having a literal translation of Erben's text prepared for the otherwise admirable, if anonymous, brochure that comes with these two records. For all that is needed to bring this robust, moving, and often exciting music back into the living repertoire here is an English text as different as possible from Dr. Troutbeck's pussyfooting, which reflects Dvorak's score about as well as Joyce Kilmer's "Trees" would reflect the music of Schubert's "Der Doppelgänger." It is to be hoped that listeners approaching "The Spectre's Bride" for the first time will read Dr. Troutbeck to acquaint themselves with its story line—and then will put the brochure aside or follow the Czech text. Otherwise they well may think of Dvorak's character as that of a pietistic English vicar of the 1880s.

Drahomira Tikalova's supple, rather reedy soprano may slap some listeners' ears as, at first, too idiosyncratic for comfort, but she goes on to show herself a highly able performer, fully capable of transmitting the plight of the simple girl abducted and dragged across the countryside by a specter in the form of her lost lover. Beno Blachut as the specter proves to be better at the supernatural than at the amatory, but sings well. The stars of the recorded performance are the conductor, Jaroslav Krombholc, who moves things along dramatically, and the vigorous baritone narrator, Ladislav Mraz, who takes every legitimate advantage of the exciting climax (beginning of Side 4), the anecdote of the dead man who starts to respond to the summons of a crowd of specters. If Mraz sounds as well in a theatre as he sounds in this recording, more than one opera house on more than one continent needs him desperately.

WESTMINSTER PRESENTS AN EASTER OFFERING FOR THE SELECTIVE LISTENER

Your Westminster dealer is featuring a number of superb albums this month especially appropriate for the spirit of the Easter Season. Highlighting the list are three masterpieces of sacred music: Handel's *Messiah*, the Bach *St. John Passion* and Haydn's *Seven Last Words of Christ*, in definitive interpretations by Hermann Scherchen. You will also want to hear — and own — Westminster's new recording of Fidelio with its message of hope and deliveration, in a widely-acclaimed new recording featuring Sena Jurinac and Jan Peerce, with Hans Knappertsbusch conducting.

This is music for the Selective Listener who demands — and gets — the very best in recorded music on Westminster.

1) BACH: St. John Passion. Phyllis Curtin, Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (3-record set) WST-319 (Stereo), $17.94; XWN-3319 (Monaural), $14.94.

2) BEETHOVEN: Fidelio. Sena Jurinac, Jan Peerce, Soloists, Bavarian State Opera Orchestra and Chorus conducted by Hans Knappertsbusch. (3-record set) WST-318, $17.94; (Stereo), XWN-3318 (Monaural), $14.94.

3) HANDEL: The Messiah (original Dublin version). Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (4-record set) WST-306 (Stereo), $19.98; (3-record set) XWN-3306 (Monaural), $16.98.

4) HAYDN: Seven Last Words of Christ. Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. WST-17006 (Stereo), XWN-19006 (Monaural).

FROM THE WESTMINSTER CATALOG:
BACH: Mass in B Minor. (3-record set) WST-304 (Stereo), $17.98; XWN-3305 (Monaural), $14.98.
BACH: St. Matthew Passion. XWN-4402 (Monaural). WST-402 (Stereo).
CAMPRA: Requiem. WST-17007 (Stereo), XWN-19007 (Monaural).

ABC-PARAMOUNT'S Westminster

The Westminster Listener is the Selective Listener

Free . . . for the Westminster Listener . . . complete new catalog, Write Dept. SR-6, Westminster Recording Co., Inc. A subsidiary of ABC-Paramount Records, Inc. 1501 Broadway, New York 36, New York.
Stereo: $5.98 — Monaural: $4.98.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rome: a summer afternoon. Strangely, there is great activity at the Opera House. Microphones hang everywhere. The RCA Victor engineers and crew run final tests on equipment. Metropolitan stars Leontyne Price, Jon Vickers, Robert Merrill and Giorgio Tozzi arrive. Rita Gorr, the Belgian mezzo-soprano joins them. Two weeks have already been spent rehearsing, recording, polishing, re-recording the opera, Aïda.

Today, there is a special excitement in the air. The orchestra is ready. Maestro Georg Solti raises his baton, and Miss Price begins the "O patria mia" aria. She is in glorious voice. Her beauty, her movements—everything about her suggests the captive princess. When the aria ends there is a moment of silence. Suddenly, a member of the Italian chorus shouts, "Leontyne Price è Aïda!" The chorus, the orchestra, the entire company join in. It is an ovation. Undeniably, Leontyne Price is Aïda.

Later, recording the Triumphal Scene, a triple chorus of 140 voices, augmented by specially imported Egyptian trumpets, all sounding through twelve recording channels, enhances the grandeur of Verdi's music. Perfection of sound alone makes this a thrilling recording. But the incomparable artistry of Leontyne Price lifts it to the ranks of the great operatic recordings of all time. Yours to enjoy always in Living Stereo and Monaural Hi-Fi.

LEONTYNE PRICE IS AIDA

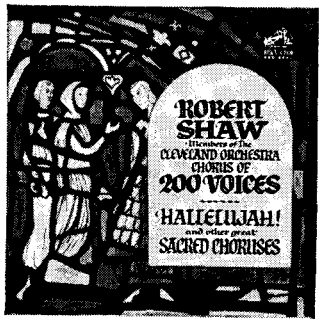
RCA VICTOR
RED SEAL RECORDS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

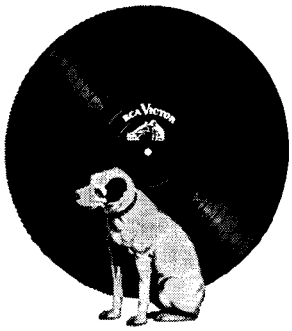
ENJOY SPECIAL SAVINGS ON EVERY L.P. IN THE ENTIRE RCA VICTOR CATALOG

These are "Once-A-Year Discount Days" on every L. P. in the entire RCA Victor catalog. (At participating dealers until April 15th.) Includes the brilliant new "Aïda" with Leontyne Price and these great new Red Seal vocal L. P. Records:

"Salute to Reiner—the Ninth of a lifetime." Claudia Cassidy, Chicago Tribune. Also a commanding Beethoven "First."



Shaw conducts 8 oratorio masterpieces. Works by Bach, Beethoven, Brahms, Handel, others. Unique, new choral sound!



RCA VICTOR
The most trusted name in sound
Available in Living Stereo and Monaural Hi-Fi

The Other Side

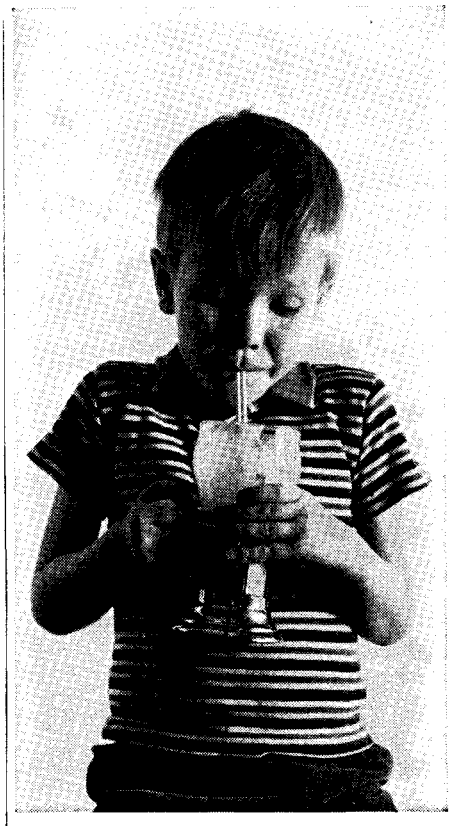
LONDON.

IT HAS been an eventful month, yielding memorable occasions in concert hall and opera house, yet tinged with sadness at the passing of Fritz Kreisler and Bruno Walter, two of this century's best-loved musicians. Perhaps Kreisler, who had not played here for well over twenty years, was already little more than a name from the past to the greater part of our musical public, but Walter's death was keenly felt by many who heard him both before and since the war. Too, his all too short yet truly germinal artistic association with our own Kathleen Ferrier won for him a special place in British hearts.

By some strange chance, several of the notable musical events of the past few weeks might have been especially planned to evoke memories of this great conductor. Nothing could have been more providential than that, on the day following Walter's death, the main work in the London Symphony Orchestra's Festival Hall concert—announced many months previously—should have been Mahler's "Lied von der Erde." In dedicating the performance to Walter's memory, Paul Kletzki—himself a noted Mahler specialist—asked the audience to refrain from applause and, instead, to stand in silent tribute at the conclusion. Thanks largely to Nan Merriman's profoundly eloquent and moving singing of "Der Abschied," a conventional gesture became charged with genuine emotion as the entire auditorium seemed to be listening to the dying echoes of "ewig . . . ewig . . . ewig."

Otto Klemperer, too, paid his last respects to a distinguished colleague when, two weeks later, he prefaced a monumental performance of Mahler's 2nd Symphony (another work particularly associated with Walter) with Mozart's Masonic Funeral Music. At Covent Garden, where Walter's performances of works by Mozart, Wagner, and both Strausses are still remembered, a performance of "Don Giovanni" was preceded by a spoken tribute from Sir David Webster, and the "Priestermarsch" from "Die Zauberflöte." In the course of his remarks, Sir David surprised most of us by revealing a debt which present Covent Garden audiences owe to Bruno Walter: it was on Walter's advice that Georg Solti finally decided to accept his present post, at a time when the management had all but despaired of its ability to secure his services.

—THOMAS HEINITZ.

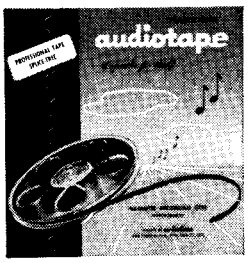


slurp

Remember when the most delicious part of an ice cream soda was that last resounding sip? The magic years of youth are sprinkled with a thousand and one such noisy delights — accepted simply, appreciated instinctively and forgotten quickly.

These transient pleasures and simple sounds soon give way to more enduring enthusiasms, to richer and more meaningful sounds. Such as recordings on Audiotape. This tape gives you superb clarity and range, minimum distortion and background noise. Because of its remarkable quality, Audiotape has the timeless gift of offering pleasure to everyone from juvenile soda slurpers to mature twisters.

Remember, if it's worth recording, it's worth Audiotape. There are eight types, one exactly suited to the next recording you make. From Audio Devices, for 25 years a leader in the manufacture of sound recording media—Audiodiscs*, Audiofilm*, and...



*TRADE MARK

audiotape
"it speaks for itself" TRADE MARK

AUDIO DEVICES INC., 444 Madison Ave., New York 22, N.Y.
Offices in Los Angeles • Chicago • Washington, D. C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEW DIMENSIONS IN STEREO (CONSOLES)

Since the introduction of stereo discs in 1958, many manufacturers of assembled units have redesigned previous models to provide facilities for such reproduction. More recently, FM stereo broadcasting has been initiated, with a further refinement of requirements. Hence the "New Dimensions in Stereo." In this survey, RECORDINGS presents a comprehensive collation of services and specifications

manufacturer	model no.	price	cartridge utilized	type of stylus	pickup	manual	automatic changer	speeds
Admiral	STF 351, 391, 3109, 3111		Electrovoice	diamond-sapphire	Electrovoice	Electrovoice	Admiral	4
	Y4501, 4519, 4529, 4521		Electrovoice	diamond-sapphire	Electrovoice		Admiral	4
	YM14401, 14419(18), 14422		Electrovoice 26A	diamond-sapphire	Electrovoice		Admiral	4
Andrea	Compact	$160	2-stylus turn-over	diamond-sapphire	ceramic		yes	4
	Verdi	$315	2-stylus turn-over	diamond-sapphire	ceramic		yes	4
	Royal theatre	$1295	2-stylus turn-over	diamond-sapphire	ceramic		yes	4
Clairtone	ST 801	$899	2-stylus turnover	diamond-sapphire			Garrard type A	4
	S 301	$399/429	2-stylus turnover	diamond-sapphire			Garrard type A	4
	S 601	$699/749	Shure	diamond			Garrard type A	4
	S 1001	$1295	Pickering	diamond			Garrard type A	4
DuMont	Massenet, Nordika, Verdi,	$439.50, $419.95, $399.95,	Velocitone stereo	diamond			Garrard AT 6	4
	Brittany, Nordlund, Villanova	$795, $750, $795	Velocitone stereo	diamond			Garrard type A	
Emerson	P 1903	$228	stereo	sapphire	Featherweight		yes	4
	C 2002	$498	stereo	sapphire	Featherweight		yes	4
Ernst Maestling Radio Werke	EMUD 1211	$499.95	stereo	sapphire	automatic		yes	4
	EMUD 932	$229.95	stereo	sapphire	automatic		yes	4
	EMUD 1010	$349.95	stereo	sapphire	automatic		yes	
Fisher	P 25	$445	Sonotone	diamond sapphire	ceramic		Garrard 210	4
	E 46	$595/645	Pickering 380	diamond	magnetic		Garrard 210	4
	F 50, A 60	$745-795/845-945	Pickering 380	diamond	magnetic		Garrard RC 88A	4
	990X	$1595/1645	Pickering 380	diamond	magnetic		Garrard A	4
	7000X	$2595	Pickering 380	diamond	magnetic		Garrard A	4
Fujiya	Orient II	$1995	Fujiya	diamond	magnetic	yes		4
General Electric	RC 1710	$599.95	ceramic-flip-over	diamond-sapphire	G.E. C 100	yes	yes	4
	RC 1690	$479.95	ceramic-flip-over	diamond-sapphire	G.E. C 100	yes	yes	4
	RC 3200	$229.95	ceramic-flip-over	diamond-sapphire	G.E. C 100	yes	yes	4
	3230	$329.95				yes		
	RC 1611	$279.95	ceramic-flip-over	diamond-sapphire	G.E. C 100	yes	yes	4
	1616	$379.95				yes		
	RC 3100	$149.95	ceramic-flip-over	diamond-sapphire	G.E. C 100	yes	yes	4
	3110	$249.95				yes		
Korting	941, 951	$249.95, $299.95	stereo	sapphire	automatic		yes	4
	981	$399.59	stereo	sapphire	automatic		yes	4
	1091	$449.95	stereo	sapphire	automatic		yes	4
	931	$199.95	stereo	sapphire	automatic		yes	4
	1221	$499.95	stereo	sapphire	automatic		yes	4
Magnavox	1-SC266	$239.50		diamond	1/10 oz.		yes	4
	1-ST606	$329.50		diamond	1/10 oz.		yes	4
	1-ST612	$349.50		diamond	1/10 oz.		yes	4
	2-ST663	$495.00		diamond	1/10 oz.		yes	4
	1-MV359	$650.00		diamond	1/10 oz.		yes	4
	1-MV422	$895.00		diamond	1/10 oz.		yes	4
Motorola	SK 76 W	$449.95	Golden Duplitron stereo	diamond-sapphire	3 grams		Deluxe 1000	4
	SK 79 W	$675	Golden Duplitron stereo	diamond-sapphire	3 grams		Deluxe 1000	4
	SK 69	$289.95	Sonotone 16T ceramic	diamond-sapphire			yes	4
	SK 57/77	$995/$600	Sonotone 9T ceramic	diamond-sapphire			yes	4
	SK 73	$339.95/409.95	Sonotone 9T ceramic	diamond-sapphire			yes	4

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

(Based on information supplied by manufacturers)

in the models and price ranges now available from leading manufacturers. All data is reproduced as it was submitted by the makers. Note that "yes" in the FM stereo column identifies a unit with built-in multiplex *receivers. Where only a jack for an adaptor is provided, that information is listed under "features."*

speakers no.	speakers size	amplifier data	tuner	FM stereo	features
2	6"	Admiral to 20 watts peak, 10 watts undistorted	Admiral AM-FM AFC	yes	23", 27" b/w TV
2	3½"				
2	8"	Admiral to 23 watts peak, 9.4 watts undistorted	Admiral AM-FM	yes	external speaker terminals
4	3½"				
2	12"	2 push pull Admirals, to 72 watts peak	Admiral AM-FM	yes	tape input, output jacks, reverberation, record compensator, channel reversal, external speaker jacks
2	6"				
4	3½"				
2	6"	Andrea 16 watts	no		
1	4x6"				
	4"				
2	12"	Andrea 40 watts	no		tape, speaker jacks
2	6"				
2	3½"				
2	12"	Andrea 40 watts	Andrea AM-FM	no	tape, speaker jacks; 23" b/w TV
2	6"				
2	3½"				jacks; 23" TV; three programs may be heard simultaneously in three locations
2	11"	2 push pull, 30 watts	AM-FM		
4	tw.				
2	11"	25 watts	AM-FM		tape in/out, mike, mpx, TV sound jacks
2	tw.				
2	14"	60 watts	AM-FM	yes	tape in/out, mike, mpx, TV sound jacks
4	tw.				
2	14"	70 watts	AM-FM		adaptor, tape in/out, TV sound jacks; balance meter; wireless remote adaptable
2	tw.				
2	10"	Dumont 40 watts	DuMont AM-FM	yes	
2	tw.				
2	10"	Dumont 40 watts	AM-FM AFC	yes	23" b/w TV; mpx, tape jacks
2	tw.				
2	3½"	Emerson dual channel	Emerson AM-FM		mpx jacks
2	8"				23" b/w TV jacks
2	3½"	Emerson dual channel	Emerson AM-FM		
2	8"				
2	10"	2	AM-FM, short wave		stereo tape in/out,, external speaker, antenna, multiplex jacks
2	4x6"				
2	3"				
2	2½"				speaker, stereo tape, jacks
4	6"	2	AM-FM, short wave		tape, speaker, multiplex, antenna jacks
2	6x9"	2	AM-FM, short wave	no	
2	4x6"				
2	2"				
2	8"	Fisher 20 watts	Fisher AM-FM	yes	inputs, speaker outputs, Spacexpander inputs
2	oval				
2	3"				
2	12"	Fisher 50 watts	Fisher AM-FM	yes	inputs, speaker outputs, Spacexpander inputs
2	oval				
2	3½"				
2	12"	Fisher 50 watts	Fisher AM-FM	yes	inputs, speaker outputs, Spacexpander inputs
2	8"				
2	3½"				
2	12"	Fisher 800 B, 65 watts	Fisher 800 B AM-FM	yes	speaker outputs, tape, tape head, Spacexpander inputs; Tandberg 6" tape recorder ,monitor switch
2	5"				
2	3½"				
2	12"	Fisher SA 300 B, 90 watts; 400 CX preamp	Fisher 202 R AM-FM	yes	speaker outputs, tape, tape head, Spacexpander inputs; Tandberg 6" tape recorder, monitor switch
4	5"				
2	dome				
2	10"	Fujiya FSA 32, 32 watts	AM-FM, short wave	yes	stereo tape recorder Fujiya FSR 415
2	5"				
2	tw.				
2	12"	G.E. 100 watts	G.E. AM-FM AFC	yes	jacks for tape input, speaker
8	3"				
2	12"	G.E. 50 watts	G.E. AM-FM AFC	yes	tape input, speaker jacks
4	3"				
4	5"	G.E. 12 watts	no		
2	9"		G.E. AM-FM AFC	yes	
2	3"	G.E. 12 watts	no		remote speaker, tape input jacks
2	8"		G.E. AM-FM AFC	yes	
2	9"	G.E.	no		tape input, remote speaker jacks
			G.E. AM-FM AFC		
2	6x9"	two	AM-FM, short wave		adaptor jack
2	3½"				stereo tape jack, external speaker jacks, AM antenna, mpx. jack
2	6x8"	two	AM-FM, short wave		
4	3"				stereo tape jack, external speaker jacks, multiplex jack
2	3"	two	AM-FM, short wave		
2	tw.				multiplex jack, stereo tape jack, external speaker jack, external antenna jack
1	4x6"				
1	6"				
		two	AM-FM, short wave		
2	8"	two	AM-FM, short wave		multiplex jack, stereo tape jack. spkr. jacks
2	4"				multiplex jack, stereo tape jack, AM antenna, speaker in/out jacks
4	3½"				
2	8"	6 watt Magnavox	Magnavox AM-FM		
2	5"				adaptor input
2	12"	15 watt Magnavox	Magnavox AM-FM		
4	5"				adaptor input, extra speaker terminal
2	12"	30 watt Magnavox	Magnavox AM-FM	yes	
4	5"				extra speaker terminal
2	horns	30 watt Magnavox	Magnavox AM-FM	yes	
2	15"				tape input, extra speaker terminal
		30 watt Magnavox	Magnavox AM-FM		
					adaptor input, 24" b/w TV
2	horns	30 watt Magnavox	Magnavox AM-FM	yes	
2	15"				tape input, spkr. terminal, 27" b/w TV
2	5"	3 110 watts peak,	optional AM-FM		
2	8"	51 watts music output Motorolas			stereo tape input jacks; outlets
1	12"				
2	5"	3 110 watts peak,	Motorola AM-FM		
2	8"	51 watts music output Motorolas			stereo tape input, mpx jacks
1	15"				
1	10"	3 50 watts peak, 20 watts music output	optional		
2	6"				
1	15"	3 push pull, 110 watts peak, 51 watts music power	Motorola AM-FM		
2	8"				
2	5"				stereo tape input, mpx jacks
1	12"	3 110 watts peak, 51 watts music power	optional		
2	6"				
2	4"				

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

New Dimensions in Stereo (Consoles) continued

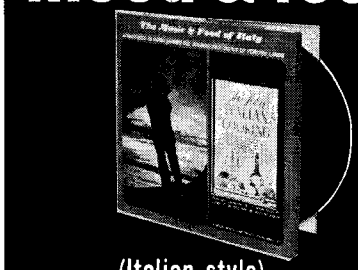
manufacturer	model no.	price	cartridge utilized	type of stylus	pickup	manual	automatic changer	speeds
Philco	1628	$149.95	ceramic	sapphire			yes	4
	1633		ceramic	sapphire			yes	4
	1628 X	$199.95	ceramic	sapphire			yes	4
	1633-X		ceramic	sapphire			yes	4
	1635	$269.95	ceramic	sapphire			yes	4
	1636	$299.95	ceramic	diamond-sapphire			yes	4
	1638	$325.00	ceramic	diamond-sapphire			yes	4
	1731	$375.00	ceramic	diamond-sapphire			yes	4
Pilot	1A402	$545/595	Sonotone 9T5D	diamond			Pilot-Garrard RC2	4
	3A402	$615	Sonotone 9T5D	diamond			Pilot-Garrard RC2	4
	4A402	$715						
	5A402	$665						
	1A110	$435	Sonotone	diamond			Pilot-Garrard RC2	4
	3A240	$575	Pickering 380C	diamond			Pilot-Garrard RC3	4
	4A240	$675						
	5A240	$625						
	3A602	$695	Pickering 380C	diamond			Pilot-Garrard RC3	4
	4A602	$795						
	5A602	$745						
	7654	$915	Pickering 380C	diamond			Pilot-Garrard RC3	4
	8654	$1095						
Ravenswood	SP 1000	$379.95	Pickering 380C	diamond	magnetic			
	SRP 2000	$799.95	Pickering 380C	diamond	magnetic			
	ARP 3000	$1300	Pickering 380C	diamond	magnetic			
RCA Victor	1VF64	$595	twin ceramic	diamond-sapphire	slide action		yes	4
Sylvania	45C36	$239.95/319.95	dual	diamond-sapphire			yes	4
	45C31	$179/249.95	dual	dual-sapphire			yes	4
Symphonic	1777	$329.95/349.95	stereo turn-over	diamond-sapphire	ceramic		yes	4
	1775	$269.95/279.95	stereo turn-over	diamond-sapphire	ceramic		VM	4
	1773	$229.95	stereo turnover	two sapphire			Telefunken	4
	1733	$199.95	stereo turnover	diamond-sapphire	ceramic		yes	4
	1772	$189.95	stereo turnover	two sapphire			yes	4
Victor Co. of Japan	CTV 235	$399.95	stereo	sapphire	automatic		yes	4
	CC 210	$599.95	stereo	sapphire	automatic		yes	4
	1025	$129.95	stereo	sapphire	automatic		yes	4
	2020	$199.95	stereo	sapphire	automatic		yes	4
	2050	$179.95	stereo	sapphire	automatic		yes	4
V-M	646	$79.95	stereo	sapphire	automatic		yes	4
	806-2	$159.95	stereo	diamond-sapphire	ceramic		yes	4
	808/809	$199.95/$229.95	stereo	diamond-sapphire	ceramic		yes	4
	818	$279.95	stereo	diamond-sapphire	ceramic		yes	4
	816/817	$350/375	stereo	diamond-sapphire	ceramic		yes	4
	1001-2/1002-2	$1125	stereo	diamond-sapphire	ceramic		yes	4
Webcor	WC 3291		Sonotone stereo	diamond-sapphire	ceramic		yes	4
	1068		stereo	diamond-sapphire	ceramic		yes	4
	1376	$159.95/169.95	stereo	sapphire	ceramic		yes	4
	1397	$239.95/279.95	stereo	sapphire	ceramic		yes	4
Westinghouse	C 5200, 5201, 5203		Sonotone	sapphire	ceramic		yes	4
	M 1430, 1431, 1432, 1433		Sonotone	diamond-sapphire	ceramic		yes	4
	M 1900, 1901, 1903		Sonotone	diamond-sapphire	ceramic		yes	4
	M 1800, 1801, 1803		Sonotone	sapphire	ceramic		yes	4
	M 1750, 1751 ,1753		Sonotone	sapphire	ceramic		yes	4
	M 1700, 1701, 1703		Sonotone	sapphire	ceramic		yes	4
Zenith	MJ3388H	$895	Zenith	diamond-sapphire	Zenith		yes	4
	MH 2675H	$825	Zenith	diamond-sapphire	Zenith		yes	4
	SFH2505T/MH2605	$360/485	Zenith	diamond-sapphire	Zenith		yes	4
	SFH 2501T/MH 2601W	$199.95/319.95	Zenith	sapphire	Zenith		yes	4

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

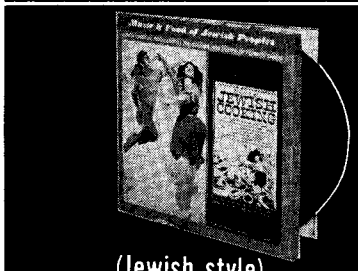
speakers no.	size	amplifier data	tuner	FM stereo	features
1	10″	8 watts	No	no	extension speaker jacks
2	10″	8 watts	AM-FM AFC		extension speaker jacks
2	4″				
1	10″	8 watts	AM-FM	no	extension speaker jacks
2	4″		AFC		
1	tw.				
2	10″	8 watts	AM-FM	no	extension speaker jacks
2	4″		AFC		
2	12″	20 watts	AM-FM	no	extension speaker jacks
2	5½″		AFC		
2	4″				
2	12″	20 watts	AM-FM	no	extension speaker jacks
2	5½″		AFC		
2	4″				
2	12″	20 watts	AM-FM	no	extension speaker jacks
2	5½″		AFC		
2	4″				
2	12″	30 watts	AM-FM	no	background listening switch, extension speaker jacks
2	5½″		AFC		
2	4″				
2	12″	Pilot 30 watt stereo	Pilot AM-FM	no	jacks for tape recorder, deck, TV sound
4	3″				
2	12″	Pilot 30 watt stereo	Pilot 402 AM-FM	no	
2	3″				
2	12″	Pilot 30 watt stereo	no		inputs for tape, tuner, TV sound
2	3″				
2	12″	Pilot 30 watt stereo	no		inputs for tape, tuner, TV sound
2	3″				
2	12″	Pilot 30 watt stereo	Pilot 602 AM-FM	no	inputs for tape, TV sound, tape output
4	3″				
2	12″	Pilot 60 watt stereo	Pilot 654 AM-FM	no	inputs for tape, turntable; tape output
4	3″				
		14 watts per channel			
		30 watts per channel			
		65 watts per channel			
2	12″	58 watt music power	AM-FM, AFC	yes	jacks for speakers, tape, reverberation
2	5x7″				
2	3½″				
2	10″	dual, 20 watts	optional Sylvania AM-FM		
2	3½″				
2	6″	dual, 12 watts	optional Sylvania AM FM		
2	4″				
2	10″	20 watts Symphonic	Symphonic FM-AM	yes	
2	5″				
2	3½″				
2	8″	12 watts Symphonic	Symphonic FM-AM	yes	
2	tw.				
2	8″	12 watts Symphonic	Symphonic FM-AM	yes	
2	3½″				
2	6″	20 watts Symphonic	Symphonic FM-AM	yes	
2	tw.				
2	6″	12 watts Symphonic	Symphonic FM-AM	yes	
2		2	AM-FM		multiplex jack, antenna jack, 21″ color TV
2	4″	two	AM-FM		multiplex jack, antenna jack, 23″ b/w TV
2	5″				
2	6½″				
2	5″	two	AM-FM, short wave		multiplex jack, remote balance control jack
2	4x6″				
2	4″	two	AM-FM, short wave		multiplex jack, remote balance control jack
2	5″				
2	6½″				
2	4″	two	AM-FM, short wave		multiplex jack, remote balance control jack
2	5″				
2	6½″				
2	5″	two	AM		
2	8″	V-M dual channel, 16 watts peak (8 per channel)	no		
2	8″/10″	V-M dual, 20 watts peak (10 per channel)	no		inputs for tuner, TV, tape recorder
4	3″				
4	12″	V-M dual, 20 watts peak (10 per channel)	no		inputs for tuner, TV, tape recorder
4	3″				
4	12″	V-M dual, 40 watts peak (20 per channel)	no		inputs for tuner, TV, tape recorder
4	3″				
4	12″	V-M dual, 60 watts peak (30 per channel)	Harman Kardon AM-FM AFC		stereo with adaptor
4	4″				
4	15″	Webcor dual 60 watt (30 per channel)	Webcor AM-FM AFC	yes	4-track tape recorder; 2 channel amp and speaker outputs
4	6″				
4	4″				
4	10″	Webcor dual 30 watt (15 per channel)	Webcor optional	yes	2 channel input jacks, speaker outputs
4	6″				
4	4″				
4	8″	Webcor dual 8 watt		no	
4	5″				
4	8″	Webcor dual 8 watt	Webcor AM-FM		tape recorder output, mpx, speaker jacks
4	5″				
4	3½″				
4	4″		Westinghouse AM-FM		23″ b/w TV, optional plug-in FM-stereo chassis
4	8″				
4	4″	Westinghouse 15 watts	AM-FM		2 tape input jacks, optional plug-in FM-stereo chassis
4	6″				
4	12″				
4	4″	Westinghouse 6 watt			
4	6″		AM-FM		optional plug-in FM-stereo chassis
4	12″				
4	4″	Westinghouse 6 watts			
4	6″		Westinghouse AM-FM		optional plug-in FM-stereo chassis
4	12″				
4	6″	Westinghouse	Westinghouse AM-FM		optional plug-in FM-stereo chassis
4	4″	Westinghouse	Westinghouse AM-FM		optional plug-in FM-stereo chassis
4	8″				
4	12″	Zenith 40 watts peak	Zenith AM-FM	yes	23″ b/w TV
4	5¼″				
4	12″	Zenith dual; 84 watts	Zenith AM-FM	yes	built-in reverberation, stereo tape input and output jacks speaker jacks
4	3½″				
4	horns				
4	12″	Zenith 24 watts peak	Zenith AM-FM (optional in SFH 2505-T)	MH 2605	reverberation and speaker jacks
4	5″				
4	4″				
4	6x9″	Zenith 12 watts peak	Zenith AM-FM (optional in SFH 2501-T)	MH 2601	reverberation jack
4	3½″				

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

mood & food

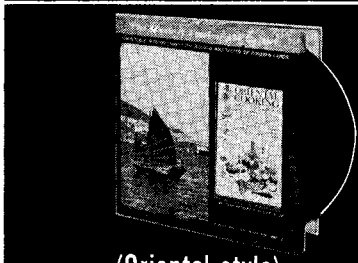


(Italian style)



(Jewish style)

(French style)



(Oriental style)

drinking mood

(all styles)

the music and food of foreign lands.
perfect ingredients for entertaining.

12" LP plus a 300 page Cookbook of authentic and easy to make recipes.

MMO/produced by MUSIC MINUS ONE

Name.....
Address.....
City..... Zone..... State.....

please rush my order for food kit
☐ italian ☐ jewish ☐ french
☐ oriental ☐ drinks $4.98 ea. ppd.

BON BAZAR 149 Waverly Place
New York 14, N. Y. Dept. SR 1

Rubinstein

Continued from page 37

Liszt's Twelfth Rhapsody, for example, are still not his glass of wine, but his youthful tendency to unintentional acceleration has been conquered, the present clarity surpassing many of his past readings. The regulated fluency in the scherzo of the Chopin Sonata in B minor, as heard recently, may be a subject of envy for many a young virtuoso.

Rubinstein remains most appealing when evoking admirable sounds and sonorities. In fact, superb sound is his First Aid for all minor accidents. Thus, when his technique wavers and a dynamic or rhythmic imbalance occurs, Rubinstein immediately compensates with a retouching from his vast arsenal of exquisite tonal tools—beautiful tone is Rubinstein's bodyguard. In many works, he constantly and intensely searches for nuance and one shall gladly forget those few superficial octave passages in the F sharp minor Polonaise after recalling many more singing ones heard elsewhere. And if his fourth Scherzo reflects slightly less meticulous finger work than Horowitz's, it is nonetheless an exemplary performance from which Richter's Chopin could greatly benefit. Continuing with the sound, Rubinstein's left hand conjures organlike sonorities in the Adagio of Beethoven's third sonata. Here Rubinstein, like Richter, Michelangeli, and virtually everybody but the usually less accurate Schnabel, slightly abbreviates the prescribed length of an eighth-rest in the theme, and begins the next measure a fraction too early. Consider also the trills in the third movement of the "Waldstein" sonata —gentle, calming, soothing. And who else today can elicit so completely the charm of the Polish rhythms in the D major Mazurka? There are unquestionably composers whose works Rubinstein plays as no one else alive: Spanish music, for instance, or Brahms Intermezzi, guided by an ideal rubato, a telling left hand, a downy touch with beautiful sonorous chords of vibrant power, singing legato intervals, and dynamic yet discreet climaxes. But the most delicate palette of colors is reserved for Debussy's "Ondine," and "La fille aux cheveux de lin," soft as authentic flax. An equally arresting mood is provided by the pipe of the wistful herdsman's air in the Szymanowski first Mazurka. Reminiscent meditation Rubinstein saves for Debussy's "La plus que lente" with its flutelike coda, not to mention again the final smorzandos in "Ondine." These epicurean endings are remarkable for both nuance and simplicity, and they clear-

VANGUARD RECORDS

ODETTA AT TOWN HALL

Mono and Stereo

"A noble artist." *N. Y. Herald Tribune*
"Few more powerful personalities have ever been projected on records." *High Fidelity*
"Once you hear her you are never quite the same." *San Francisco Chronicle*
Send for free catalog. Vanguard 154 W. 14 St., N.Y.

Historic collaboration presents

A TREASURY OF EARLY FRENCH ORGAN MUSIC

■ *Andreas Silbermann*, one of the great organ builders of all time; completed the Organ for the Abbey Church of Marmoutier, Alsace in 1709. His sauve and gentle bourdons, varied and incisive reeds, colorful mutations, exciting Fourniture, Cymbale and splendid Cornet join and swirl about you in a 13th C. nave to offer a new listening experience – The French Baroque Organ, and its Music.

■ *Melville Smith*, awarded the 1961 Grand Prix du Disque for his recording of the complete works of De Grigny (Disques Valois, Paris) is, in the words of an outstanding French critic, "a scholar completely aware of the traditions of the French organ school, whose playing recreates the nobility, the ardent zeal, and the intense vitality and inner life of this music."

■ *Peter Bartók*, Master recording engineer, takes you on a journey in time for an experience of tonal beauty and historic integrity. He is your link to the serious side of this great period so often dismissed as a comedy of perfumed ladies and gentlemen, namely, the music of the divine service, presented at its best, in a beautiful and resonant building on a superb instrument of the period

A TREASURY OF EARLY FRENCH ORGAN MUSIC
Vol. I (CRS-506) Pieces from the Livre d'Orgue of Nicolas de Grigny and the Suites of J. F. Dandrieu.
Vol. II (CRS-507) The Hymn "Exsultet Coelum" of Jean Titelouze, Offertoire in C of François Couperin, bell pieces of Louis Couperin and Nicolas Lebègue, the Benedictus of Couperin, the Basse de Trompette of Clérambault, and the Dialogue du Troisième Livre of Louis Marchand.
FROM YOUR DEALER, or $4.98 each record post-paid (mono only).

CAMBRIDGE RECORDS, INC.
474 Washington Street, Wellesley 81, Mass.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ly project Rubinstein's unaging musical youthfulness.

The borders of Rubinstein's extremes are perhaps best defined by the two Chopin waltzes he plays most frequently. In the Waltz No. 2, not enough happens to compensate for error. The eighth note preceeding another eighth note (in measures 61-4) is played as a sixteenth, while Chopin purposely made this distinction to prepare for a contrasting forthcoming rhythmic figure enriched by a sixteenth note (all pianists may profit from the instructive Michalowski edition). But if this is weakness, the Waltz No. 7 has had no greater representative since Hofmann. Not only the eloquent left hand, a gallant coquetry, and moderated sentiment, but the unhurried view of the theme, suddenly seen by a superior dancer—give elegant echoes of a bygone Parisian salon, with elusive hints of seductive perfumes and grand manners. The second part, among Chopin's most melodic, singing episodes, is further ennobled by an elastic rubato, matchless even in small ornamental figurations. Equally perfect are the not overly fast, brilliantly proportioned technical couplets of decorative and diversified dynamic levels. Here a delightful surprise was delivered by the polyphonic elongation of the sixth note in each sextuplet-figure, patterned after Godowsky (who got it from the Klindworth edition)—a device employed by Rachmaninoff and Cortot contra Rosenthal, Hofmann, and Paderewski. We assume Rubinstein followed Godowsky rather than the edition itself, for he also has adopted an additional idea used only by Godowsky: the enriched, to-be-resolved chord in the left hand (M. 175, 191)—Chopin wrote the resolution alone both times. Rubinstein incorporated this also, although where Godowsky's chord was D sharp, F sharp, C sharp, Rubinstein preferred the related G sharp, C sharp, F sharp, both versions resolving on the same B sharp note. But it was Godowsky who safely followed the polyphonic concept to its logical and complete end. It is interesting to note that Rubinstein, while he played it in recitals, avoided perpetuating this device either on his old disc or on the more recent LP. All four renditions of this waltz in the cycle were played with equal beauty and with a superlative mastery, as if beauty had established a routine of its own.

For both Artur Rubinstein and the audience, the 1961 cycle was an occasion for reviewing, for analyzing, and for evaluating the current state of one of the most admired artists alive. In addition to the many virtues we have observed, Rubinstein possesses a remarkable pianistic routine which has its part in the preservation of physical command over the keys and in the liberation of this spiritual comprehension. Days of negligence have been replaced by days and nights of diligence, often permitting his fingers finer control at seventy-five than fifteen years ago—a proof that a man at this age can still conquer time. At this point we may hope only for another decade of his amazing journey into youth, and for more well-chosen recordings of Rubinstein's most telling readings from this courageous cycle.

RECORD MART

RECORD MART is designed to provide a bulletin board on which may be posted buyers' or sellers' notices of anything odd, unusual, rare, or out-of-print on discs or the accessories thereto. Individuals as well as dealers may submit their offerings of duplicated discs, rare labels, old acoustics, society sets, private issues, or withdrawn items, albums, needles, record brushes or the like. Rate 55¢ per word; 10-word minimum. Count two extra words for box and numbers. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held thirty days only. Address RECORD MART, The Saturday Review, 25 West 45th Street, New York 36, N. Y.

FIND RECORD AND TAPE REVIEWS fast. New Index to Reviews covers fourteen 1961 periodicals including Saturday Review. $1.50. Polart, 20115 Goulburn, Detroit 5, Michigan.

COMPREHENSIVE MONTHLY LISTS. Including hundreds of unusual out-of-print and rare vocals, mailed on request. Collections bought. THE RECORD ALBUM, 208 West 80th Street, NYC.

SELF HYPNOSIS, personality, vocabulary improvement on LP. Over 200 really unusual recordings. Catalogue free. Sleep Learning Research Association, Box 24-RE, Olympia, Washington.

SELLING CLASSICAL 78s, mostly electricals. Free list evaluates listening qualities. R. C. Burns, 139 Shelton Avenue, New Haven 11, Connecticut.

SUBSTANTIAL CONSUMER SAVINGS on all records—all labels, all artists! Write for free catalogue and special sales bulletins. Chesterfield Music Shops, 12 Warren Street, NYC, Attn: SR.

78 R.P.M. RECORDINGS, 1902-'50, sold. Free list. Collections bought. E. Hirshmann, P.O.B. 155(A), Verona, New Jersey.

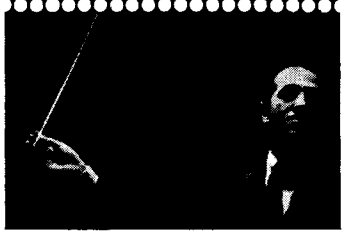
ALL AVAILABLE ENGLISH LPs from stock or 6/8 weeks' delivery. Regular lists of 78 and LP Collectors' items. Ross, Court & Co., 3244 Yonge, Toronto, Canada.

IMPORTED GERMAN, AUSTRIAN, SWISS RECORDINGS—Folk songs, current hits, operas, operettas, classicals. Ask for catalogue. Bremen House, 218 East 86th Street, New York 28, N.Y., REgent 4-2500.

JAPANESE RECORDS: Court music, Popular, Jazz, Classical, Spoken. English translations. Stereo and LPs. Catalogue 25¢. American Shoppers, Box 206, Glendale, California.

IMMORTALIZE YOUR CREATIVE WORKS—your own poem, story, speech, etc. permanently preserved on a professional record with professional readers and background music. Send $1 for sample record. WTFM Recordings, Long Island Expressway, Fresh Meadows 65, N.Y.

STEREO PREMIERE OF GERSHWIN'S "SECOND RHAPSODY"



Virtuoso pianist Leonard Pennario creates a vivid performance of Gershwin's "Second Rhapsody"... *a stereo first.* In this exciting recording Pennario joins Alfred Newman and the Hollywood Bowl Symphony Orchestra to present three more brilliant Gershwin concert works... the spectacular "I Got Rhythm Variations"... and fresh new arrangements for piano and orchestra of the exotic "Cuban Overture" and a lush medley from "Porgy and Bess."

The sound of the recording is glittering. The setting is the glamorous Hollywood Bowl. The combination of Pennario and Alfred Newman is dynamic. The performance is flawless. And the music is Gershwin. What more can we say?

Capitol

© CAPITOL RECORDS, INC.

GERSHWIN by STARLIGHT
PORGY AND BESS THE CUBAN OVERTURE I GOT RHYTHM VARIATIONS SECOND RHAPSODY PLAYED BY LEONARD PENNARIO HOLLYWOOD BOWL SYMPHONY ORCHESTRA CONDUCTED BY ALFRED NEWMAN
(S) P 8581

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Universal...

the ONE...
the ONLY...
the ORIGINAL...

Record Club!

Offering every Mono and Stereo record in print regardless of label, artist or type of music-at great savings. Universal is a unique Record Club that offers you any record your heart desires regardless of label, artist or type of music. As a club member you are entitled to a special 50% dividend everytime you buy — and you are free to buy whatever and whenever you like. Club membership requires the purchase of only 2 records per year. Choose your favorites from a complete 250 page catalog. Universal Record Club is the only one of its kind — the one and only one with so many advantages for you.

Get a 50% DIVIDEND
Buy 2 Records - Get 1 FREE . . .
Everytime you buy!

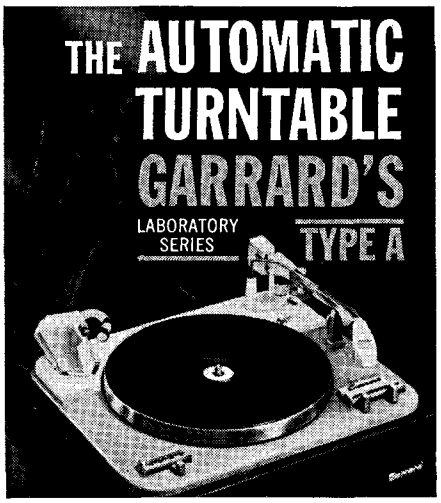
Plus Bonus Offerings at Additional Savings

Everytime you order two L.P.'s, you get a third LP absolutely free. This third record is anyone you choose just so it is in the same price category as the other two. A 50% dividend! This includes classical, popular, jazz — stereo, monaural — all labels, all artists. At Universal, your choice is unlimited.

All records at regular catalog prices.

Write for complete details or send 35c in coin for the new, complete 250 page catalog and deduct this amount from your first order. Universal enjoys a world-wide reputation for excellent service. All records guaranteed factory fresh. Small mailing and handling charge.

Universal Record Club
Box 1111C, Mountainside, N. J.



A dynamically balanced tone arm, professional turntable and automatic changer combined . . . for only $79.50. For literature write Dept. GC-52.
GARRARD SALES CORP., PORT WASHINGTON, N. Y.

A different kind of RECORD CLUB

Our Special Membership Plan Features . . . Classical - Popular - Jazz - Show Hits - Folk etc. No "agree to purchase" obligations — no "selected" record list to choose from. Virtually all labels available in monaural and stereo. Yearly membership $3.00. Write for free details.

CITADEL RECORD CLUB
545 Fifth Ave. Dept. R New York 17, N. Y.

HELP THE RED CROSS

LETTERS TO THE

RECORDINGS EDITOR

MENDEL ON BACH

An accidental omission of a few words from the typescript of my review of Bach's "St. John Passion" [*SR*, Feb. 24] makes nonsense of a quotation from Arthur Mendel. The eminent Bach scholar *did not* write: "If we want to sing Bach's work, we must make some compromises, leaning now in one direction, now in another—and, as far as I am concerned, hating almost every minute of it," but rather, "If we want to sing Bach's work we must sing it in German. If we want to sing English words mainly to Bach's music we must make some compromises, leaning now in one direction. . . ." Which, you will agree, is quite a different matter!

Michael Steinberg.

Elmhurst, N.Y.

THE KREISLER CAREER

Thank you for the tribute given to Fritz Kreisler by artists who knew him [*SR*, Feb. 24].

Would it be possible to have something about him from Pablo Casals, who knew Kreisler for many years and had played with him?

Joan Morgan.

Portland, Ore.

Editor's note: *Needless to say, Pablo Casals was also invited (along with several other long-time associates of Kreisler). He was, however, not at home when the wire was dispatched.*

BACH BY KREISLER

Thank you, from my heart, for the satisfying tributes to Fritz Kreisler.

Would not this be the time to reprint, with modern techniques, some of the Kreisler records? There is one in particular for which I would give my eye teeth. It is the performance, with Mischa Elman, of the Bach Concerto for Two Violins, in D minor. So vividly do I remember the breadth and vigor, the deeply rhythmic flow, of the first and last movements, the ineffable tenderness of the second, that even the best of today's recordings of the concerto sound pale and meaningless.

H.S.D.

Lexington, Mass.

Editor's note: *It would be a worthy reissue, though the violinist associated with Kreisler was Efrem Zimbalist, not Mischa Elman.*

KREISLER'S "CHILDREN"

Your tributes to Kreisler are satisfyingly right, and help our appreciation of him. There is one aspect of the man I have not seen noted. Here is a bit of record that will illustrate it:

In the early Thirties, Kreisler came down to Hampton Institute in Virginia and gave a concert that thrilled those 2,000 Negro students. At the close of the concert he came back onto the stage and talked with the young people as they crowded around him, and played for them again. Then he came down to the Faculty Club House—interracial of course—and talked with us.

Someone had read that he was sailing soon to be home for Christmas, and asked him if he had children. He answered "No"—then turned and added with a charming smile, "But Thine are all the little poor children."

His secretary told me that Kreisler had adopted all of the children whose fathers had been in his regiment and been killed in the war.

Dorothy Hopson.

Kent, Conn.

CALLAS AS DELILA

I seem to recall a letter to the music editor some years ago which put forth a request for a complete recording of "Samson et Délila." He replied, with tongue in cheek, that such a recording would probably be forthcoming "if and when Maria Callas decides to record it." Judging from her new recording of French arias, it appears that the editor was closer to fact than he suspected at the time.

George G. Rogers.

St. Laurent, Quebec.

Editor's note: *Why "tongue in cheek"? The editor was never seriouser.*

ONE MAN'S PASTE

Nine releases from Library of Recorded Masterpieces' Complete Vivaldi series were discussed in "The Jewels, and Paste, of Vivaldi" [*SR*, Jan. 27], which said in part, "Why, indeed, must we hear even nine-tenths of it, with so many masterpieces of the first rank unrecorded? The good works should of course be on records, though I wish to say emphatically that there are Bach cantatas, Handel oratorios, Haydn quartets and symphonies [etc.] . . . that we need far more urgently." Reproaching Library of Recorded Masterpieces for what it has *not* recorded is too much like the preacher berating his congregation for being so small. In both cases the wrong people are being blamed. I think the quote above would be more fitting in a review of the 42nd version of *that* piano concerto or the latest in "Scheherazades." Will it help any to say that we are currently releasing Haydn Symphonies Nos. 3, 6, 7, 8, 12, 13, 14, 21, 22, 23, 24, 40, 41, 51, 56, 60, 96, and 98?

We were pleased to see attention paid to Dr. Braunstein's scholarly contribution to this project. This is too often overlooked. It is unfortunate that Dr. Braunstein's very original dissertation on the sources of Vivaldi's manuscripts (it accompanies LRM's Thematic Index Record for Volume 1, Nos. 1 to 12) was not reviewed.

I was sorry to see that the reviewer found "quite poor" the solo playing of two of my favorite soloists . . . But then, one man's "Paste" is another's pasta or, as it has been more aptly put, "De gustibus . . ."

Max Goberman,
Library of Recorded Masterpieces.

New York, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Now Available

DOUBLE-CROSTICS #47

By Doris Nash Wortman

More, more, more! 55 brand new puzzles for the Double-Crostics *fans who happily increase with each new serving of these famous literary puzzles*

To devotees, no more need be said. But here a note to anyone who has not yet had the pleasure of solving a D-C: *Double-Crostics* are just about the most fascinating paper-and-pencil game ever invented for literate people—by which we mean people who find pleasure in the old-fashioned, two-dimensional, printed page. Each puzzle looks something like a crossword, and combines the fun of solving (1) a Literary Quiz (2) an Acrostic (3) a Secret Code. All enrich the mind, inflate the ego. Great fun.

To get these wonderful new puzzles, just ask your bookseller for DOUBLE-CROSTICS #47, or send off the attached coupon today. Price $1.95.

☛ *P.S. to anybody who is about to try a Double-Crostic puzzle for the first time: You'll feel a little like a detective, a little like a poet, a little like the fellow who solved the message on the Rosetta stone. All the equipment you need, in addition to the book (which contains quick, simple instructions for solving) is a pencil and a mind not overstuffed but nicely furnished*

To your bookseller, or

SATURDAY REVIEW,
25 West 45th St., New York 36, N. Y.

Please send me ..... copies of Double-Crostics Series 47. Price $1.95 each.
I am enclosing my remittance for $.....

Name_____

Address_____

City_____ **Zone**____ **State**_____

(New York City residents add 3% city sales tax)

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of Saturday Review. Rates for a single insertion, 55¢ per word, 10-word minimum. Count 2 extra words for Box and Numbers. Rates for multiple insertions:—52 times 47¢ per word each insertion; 26 times 49¢ per word each insertion; 13 times 51¢ per word each insertion; 6 times 53¢ per word each insertion. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Classified Department, Saturday Review, 25 West 45th Street, New York 36, New York.

LITERARY SERVICES

TOPS IN TYPING—LEAHEYS, Seven Park Avenue, NYC. MUrray Hill 6-4464.

MANUSCRIPT TYPING. Ambassador Office Service, 17 East 48th Street, NYC. PLaza 5-1127.

ELSIE AUGENBLICK, manuscript typing—books. 342 Madison, NYC. MUrray Hill 7-0492.

MANUSCRIPTS PROFESSIONALLY TYPED. Tape recordings transcribed. STILLMAN ASSOCIATES, 1394 Third Avenue (at 79th Street), NYC. TRafalgar 9-9177.

REPRODUCTIONS of manuscripts, galley proofs, etc. Permanent black and white copies. As low as 4¢ per page. Trans Central Reproductions, Inc., 18 West 33rd, NYC. LOngacre 5-4774.

BOOKS

THE PAPERBACK BOOKSELLER — "If it's bound in paper—we're bound to have it." 147 Front Street, Hempstead, N.Y. We pay postage.

SAVE TO 83% on publishers' overstocks. Free catalogue. Reader's Service, 5435 Upland Way, Philadelphia 31, Pa.

SOCIALIST BOOKS. Catalogue, literature, FREE. New York Labor News Company, Dept. X, 61 Cliff Street, NYC 38.

BRITISH BOOK BARGAINS—all subjects. Catalogues free. Wants solicited. Transbooks, North Wantagh, New York.

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue, New York's French bookshop, where French books are sold exclusively. Mail order catalogue 70¢.

JAPANESE BOOKS

BOOKS FROM JAPAN in English: Japanese gardens, flower arrangement, art, literature, travel. Free catalogue. Japan Publications Bureau, Dept. 107, 156 Fifth Avenue, NYC 10.

BOOKPLATES

FREE CATALOGUE — many beautiful designs. Special designing too. Address BOOKPLATES, Yellow Springs 7, Ohio.

PERIODICALS

BAKER STREET JOURNAL, the Sherlockian Quarterly, $4 a year. Box W-899.

FOREIGN PERIODICALS

FRENCH AND POLISH PERIODICALS and books. European Publishers, 132 West 43rd Street, New York 36.

ITALIAN PERIODICALS AND BOOKS. Italian Publications, 132 West 43rd Street, New York 36.

GERMAN, SWISS, Austrian, Scandinavian, Dutch Publications, Magazines, Newspapers, Books — Literary, Scientific, Popular. German News Company, Inc., 200 East 86th Street, New York 28, N. Y., BUtterfield 8-5500.

SOVIET-RUSSIAN free 280 page Subscription Catalogue of Periodicals in English and Russian languages. Every known subject—limitless selection—art, cinema, culture, drama, poetry, philosophy, geography, politics, automation, technology, history, nuclear research, chess, music, all sciences, etc., etc., etc. Thousands of satisfied subscribers. Many monthly and weekly periodicals published in English. Write today for your FREE catalogue. Cross World Books and Periodicals, Inc., 333 S. Wacker Drive, Chicago 6, Illinois.

OUT-OF-PRINT

ANY BOOK LOCATED. Free catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Michigan.

CAN'T GET IT? We'll find it and fast, BEACON HILL BOOKSELLERS, 84 Charles Street, Boston 14, Massachusetts.

WE'LL FIND THAT BOOK. Out-Of-Print Experts, Box 1692, Manhattan Beach, California.

BOOKS LOCATED! You name it—we find it. Book Mark, 51K Walnut, Mt. Clemens, Michigan.

FREE SEARCH SERVICE. Any book located. Thousands successfully found. Paul Revere Bookshop, 12 Mason, Cambridge 38, Massachusetts.

NAME THE BOOK—We'll get it. CHICAGO BOOK MART, Chicago Heights, Illinois.

LOCATE BOOKS! Aardvarks Booksearchers, Box 668, San Diego 12, California.

ANY BOOK YOU NEED or want usually supplied from large selected stock of fine and scarce books. Kendall Gaisser, 1242 Broadway, Toledo 9, Ohio.

YOU NAME IT—WE FIND IT. Prices surprisingly low! INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California.

BAER'S BOOK SEARCH, 2856 Woodlawn Terrace, Memphis 7, Tennessee. We will find that book.

TRANSATLANTIC BOOKSEARCHERS. Wants actively sought in England and America. Wantagh, New York.

BIBLIOPHILES: World Wide Research — immediate Quotations. Try me first! John Friend, Bookfinder, Box 2570, Long Beach 1, California.

ART

JAPANESE PRINTS. Museum-authenticated reproductions of Sharaku, Hokusai, Hiroshige, etc. From hand-carved woodblocks using exactly same materials as originals. Illustrated pamphlet with 268 different subjects, $1.00 airmail, 25¢ seamail. Adachi Institute, CPO Box 362, Tokyo, Japan.

LONGING FOR LAUTREC? A Must for the Print Collector: Subscription for illustrated supplements to catalogue #10 (minimum of five) through Spring 1963—$2.00. Some copies of catalogue #10, 72 pages with 150 illustrations of original prints, still available, $1.00. Dept. B, Peter Deitsch, 1018 Madison Avenue, New York 21.

OUTDOOR PAINTING. Peaceful Vermont. Request Folder. Jay Connaway Art School, Southern Vermont Art Center, Manchester 5, Vermont.

FRIENDLY Little Art School in quaint TAXCO. Individual instruction. Inexpensive living and tuition. Bilingual teachers. TAXCO SCHOOL OF ART, Taxco, Guerrero, Mexico. Brochure.

THE FAR GALLERY PRINT COLLECTORS' CLUB enables collectors with modest budgets to acquire original works of graphic art. Ask for descriptive folder. 746 Madison Avenue, New York 21.

WORKS OF ART in oils on silk or heavy canvas from favorite photographs. Every painting a masterpiece. Silk, 8" x 10", $12.50, canvas, 11" x 14", $27.50. Send photo (returned), color of hair, eyes, complexion, clothing to: Chasalis Imports, P.O. Box 8748, Los Angeles 8, California.

PRINTS: San Francisco Artist Walter Keane famed paintings large-eyed "Waifs." 17 page picture catalogue $1 pp. Intercity, Box 6050, San Francisco, California.

BACK NUMBERS

MAGAZINE SPECIALISTS — Stock of 1,200,000 back issues. "BACK NUMBER" Wilkins, Danvers, Mass.

SCHOOLS

FARRAGUT. Fully accredited college preparatory. Toms River, New Jersey, St. Petersburg, Florida. Naval training. Also Junior School in Florida. Guidance for college, career. Sports, bands. Camp, approved summer school. Catalogue. Admiral Farragut Academy, Box S, Toms River, New Jersey.

(Continued on page 56)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

(Continued from page 55)

PIANO INSTRUCTION

EXPERT piano lessons at midday. CIrcle 5-4572 NYC. Call A.M.

MUSICAL INSTRUMENTS

KURT WITTMAYER and De Graf harpsichords. Import representative, Niek Verkruisen, P. O. Box 8104, Philadelphia.

HARPSICHORDS, CLAVICHORDS — Excellent modern German instruments by Sperrhake. Beautiful cabinetry, moderate prices. Robert S. Taylor, 8710 Garfield Street, Bethesda, Maryland.

FOR THE GOURMET

TEXANS! "Atlantic" Maine seafoods in Austin, Sam Slaughter Stores. Norton Delicacies, New Milford, Connecticut.

LOBSTER DIP! "Atlantic" Maine seafoods, spreads, soups, dips. Obtainable finest shops. Look Canning, Cutler, Maine.

WANTED: Coffee and Tea lovers with a taste for the best. Write: Bell-Bates, 44 Dey, NYC 7, COrtlandt 7-4300.

SAP'S RUNNING! Finest Pure Vermont Maple Syrup, Mailed anywhere. Broinla Farm, Greensboro, Vermont.

HOBBIES

25 LARGE American Commemoratives 10¢. Accompanying approvals. Free perforation gauge. Linstamps, St. Catharines 114, Ontario.

327 WORLDWIDE Different 25¢. Bargain approvals. Niagara Stamps, St. Catharines 214, Ontario.

103 DIVERSIFIED British Commonwealth 10¢. Approvals included. Crown Stamps, Virgil 614, Ontario.

PERSONALS

NEUPERT HARPSICHORDS, CLAVICHORDS. Oldest, finest. Free Catalogue. MAGNAMUSIC, Sharon, Connecticut.

"GO!"—ANCIENT JAPANESE STRATEGIC GAME—$5.50. Free catalogue: games; chess, bridge, puzzle books. Classic Games, 2481 Davidson Avenue, NYC 68.

EXPERIMENT WITH "SLEEP-LEARNING!" Use your phonograph, recorder. Fascinating, educational. Catalogue, details free. Sleep-Learning Research Association. Box 24-JJ, Olympia, Washington.

THOSE BEAUTIFUL BLANKETS: we always have in several sizes . . . 36" x 54", 45" x 65", sometimes 54" x 80", and 72" and 90" x 108". Like a rainbow, the sunset, stained glass. Carol Brown, Putney 30, Vermont.

OLD LETTERS WANTED. Authors, statesmen, scientists, military leaders, musicians, etc. Correspondence or single items bought and sold. Established 1887. Catalogue on request. Walter R. Benjamin Autographs, 18 East 77th Street, NYC 21. REgent 4-3902.

RECORDERS (FLUTES) KUENG SWISS Import. Dolmetsch. Purcell, $5, $7.50 up! Student Special, Corelli, $3.95; Recorder Music, Methods, Guitar Music. Free catalogue, 3-2-E, HARGAIL, 157 West 57th Street, NYC.

29th WRITERS' CONFERENCE in the Rocky Mountains, July 22nd-August 10th. Outstanding staff: John Bakeless, Marguerite Henry, Marian Place, Edwin Peterson, Lorus and Margery Milne, Rolfe Humphries, Mildred Walker. Write Margaret Robb, Director, University of Colorado, Boulder, Colorado.

MONEY FOR TV COMEDY INTERVIEW. Have you strong, unique opinions? Or is yours an unusual story? Want to tell it on TV? Call Mrs. Garrett at YUkon 6-3535 NYC between 10 and 6 weekdays.

CATS FOR ADOPTION. All sizes, all colors. Free. WAtkins 4-8493 NYC.

COVERED WAGON MOVERS. Competent, experienced, insured. For estimate call Jerry McGruddy, ALgonquin 5-1788 NYC.

PERSONALS

OVERSEAS POSITIONS offer free travel, high salaries. Comprehensive new booklet, "Guide to Employment Abroad," covers all possibilities, all countries—administrative, teaching, librarian, secretarial, medical, professional, engineering, sales, etc. Includes original, exclusive "Directory of American Companies Abroad." Full details on international organizations, Government careers overseas, summer jobs, English-language newspapers overseas. 1962 edition $1.00. Money-back guarantee. Hill International Publications, P.O. Box 79-X, East Islip, N.Y.

BRITISH SHOES FOR GENTLEMEN at a fraction of their American retail prices! $10.95 includes duty and import charges. Delivery in ten days from receipt of order. Money-back guarantee. Write for free illustrated catalogue. Steven Williams, Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

NEW, FREE CATALOGUE. Sheepskin, double deerskin moccasins, casuals, slippers, boots. 30 styles. Cottage Crafts Shop, Rutland, Vermont.

WILL YOUR RETIREMENT be a pleasure . . . or a problem? All of your retirement needs can be provided at CRESTVIEW CLUB APARTMENTS. The newest, most carefully appointed apartment-type building in the eastern United States for those 60 years and over. Located in suburban residential Toledo, Ohio, near shopping with good transportation. Meals, services and guaranteed life care if and when needed for reasonable monthly fee. For full information on life lease program, write: J. J. Boomgard, 5330 Harroun Road, Sylvania, Ohio. You will enjoy freedom, friends and fine food at CRESTVIEW.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Ivory, Tortoise Shell, etc. Lamps mounted. Hess Repairs, 168 East 33rd St., NYC 16.

"SUMMER OPPORTUNITIES FOR TEENAGERS" details thousands of fascinating ideas and activities for a really worthwhile, interesting, and useful summer. Includes jobs; part-time work; study awards; travel, sports, foreign, special interest camps; etc. Summer programs are filled early—don't miss out. Regular price $3.00—now only $2.50. Limited supply. Teenage Institute, 173 North 9th Street, Brooklyn 11, N.Y. (Add 25¢ regular mail, add 50¢ first class.)

SHAKESPEARE FESTIVAL AND INSTITUTE, July-August: Elizabethan staging of Henry IV, Part 2, Coriolanus, As You Like It, Comedy Of Errors. College credit for concentrated Institute courses in Renaissance history, philosophy, arts, professional staging, playwriting. Address SHAKESPEARE, Ashland, Oregon.

WE MOVE YOU WITHOUT TEARS—and economically. Insured household moving, packing, and storage. Vans and station wagons—local, long distance. THE PADDED WAGON, INC., ALgonquin 5-8343 NYC.

FRED WARING SONG BOOK—87 Favorites for Singing Around the Piano; Family Fun, Party Fun. 128 pages in full color, postpaid, $1.50. Dept. CD, Shawnee Press, Delaware Water Gap, Pennsylvania.

TOP CASH PAID for letters and documents of famous people. Immediate decision! Immediate payment. Ask TODAY for free brochure, "How To Sell Your Autographs." Catalogues issued. Charles R. Hamilton, 25 East 53rd Street, NYC 22, ELdorado 5-3464-5-6.

CRIME ON TV can be stopped. Send for newest PLAN OF ACTION free. NAFBRAT, 882 Victoria Avenue, Los Angeles 5, California.

YOUR GLOBAL ADVENTURE. Largest journal of actual positions for teachers, administrators, students, librarians, scientists, etc. (includes summer jobs). NOT just a list—includes specific U.S. and foreign positions open now. Approved since 1952. RUSH $1.00 for current issue. Yearly membership $6.00 (9 issues). Manual, "Teaching Opportunities in Japan," 50¢ or FREE with yearly. Advancement Institute, 171 North 9th Street, Brooklyn 11, N.Y.

CRABTREE MOVERS, LTD. Prompt, efficient, courteous. Moving, packing, storage. GRamercy 5-2421 NYC.

HAVE YOU OUTGROWN ORTHODOXY? American Humanist Association welcomes you! Nonpolitical, nonsupernatural. Local chapters, publications. Three month trial membership, $1; year, $5. American Humanist Association, Dept. SR5, Yellow Springs, Ohio.

ENGLISH SPORTING PRINTS, full color, 19th Century, ideal for framing, each 22" x 18". Hunting, birds, fishing, etc. Offered by American. Set 5 different—$35 ppd. Personal check O.K. Money-back guarantee. Airmail Paul Clifton, 65 Trelissick Crescent, NGAIO, Wellington N4, New Zealand.

PERSONALS

STUDY BALLET. Cool Vermont. Request Folder. Svetlova Ballet School, Southern Vermont Art Center, Manchester 5, Vermont.

CHOOSE DARBY NECKWEAR from swatches of hand-printed and imported fabrics. Darby Ties, Box 423, Greenfield, Massachusetts.

"SUMMER JOBS"—over 15,000 authentic jobs in the U.S. and Abroad for Students, Teachers, Librarians, Writers, etc. Includes earning FREE trips to Europe. NOT just a list—includes actual job data, salaries. In use since 1952. Hurry. Summer jobs are filled early. Regular price $3.00—now only $2.50. Supply limited. Summer Directory, 169 North 9th Street, Brooklyn 11, N.Y. (Add 25¢ regular mail, add 50¢ first class). FREE resumes given with first 100 orders.

"HOMEBREWING! Beers, Wines." Instruction Manual $1. (Guaranteed!) Crystal's, 28-BSR9, Millburn, N.J.

MEDICAL DOCTOR: heart specialist, age 37, leaving medicine for first love of writing, seeks salaried position which will leave weekends and nights free. Box W-746.

CULTURALLY STIMULATING summer abroad guided by two personable, male students—architecture, history, languages, music. Box W-842.

MAN, 36, B.A. Anthropology, seeking to apply spectrum of aptitudes and talents to nearly any endeavor which offers stimulation, perhaps adventure, decent compensation and a future. Box W-766.

EUROPEAN ASSIGNMENT—large, small—accepted by businessman-tourist. P.O. Box 45557, Los Angeles 45, California.

STRUGGLING PLAYWRIGHT has experimental one-acts. Who produces? Box W-843.

UPHOLSTERY AND DRAPERY FABRICS: a few, carefully chosen . . . handwoven Irish woolens; interesting cottons; jutes; Tussah silks, etc. Carol Brown, Putney 21, Vermont.

LAW STUDENT, experienced European driver, tutor (3 Rs, Latin, French). Any job. Summer. Trumpy, Bedford, N.Y.

LIBRARIAN, woman, 27, liberal arts background with technical library experience desires challenging position, cosmopolitan location. Box W-897.

PROFESSIONAL NOVELIST, non-academic background, wants college position: creative writing. Box W-889.

COLLEGE STUDENT desires summer employment. Travel, business, etc. Box W-896.

ENJOY JAPAN with expert guide. Festivals, Arts, Drama, Tea ceremonies. Complete, from $1,092. 40 days. Box W-885.

RECENT UNIVERSITY GRADUATE, male, fluent French, extensive travel experience Europe, Africa, Middle East, seeks employment May through September, states or abroad. Box W-884.

HONORS GRADUATE desires summer travel work. European child care experience. Box W-883.

FOR SALE: Late collector's fine library. Call Bridgeport, Connecticut, EDison 6-0041 after 6 P.M.

RETIRED EXECUTIVE, arriving Paris May 21st, for four weeks, will execute commissions in France, England or Germany. Moderate fee. Central Secretariat, Box 1887, Boston 5, Massachusetts.

YOUNG WOMAN, English instructor, M.A., seeks interesting employment—writing, travel, tutoring. Box W-866.

POP COMPOSER—collaborator for lyricist. Professional, full time. Box W-906.

COLLEGE SENIOR, male, desires summer employment abroad, August 1st-September 20th. Knowledge French, Spanish. Box W-874.

SEEKING EMPLOYMENT/TRAVEL ABROAD. 1960 Smith College graduate. Teaching experience. Box 7333, Columbus, Ohio.

YOUNG NURSE desires governess position involving summer travel. Box W-903.

EXPERIENCED STATISTICAL RESEARCHER available. College graduate, 25, resourceful. Box W-907.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EMPLOYMENT OPPORTUNITIES

NATIONAL CONSUMER MAGAZINE, in NYC, seeks man (or woman) who knows audio from consoles to components and can write about it intelligently. Knowledge of tape and tape recorders for home use desirable. All correspondence confidential. Address Hi-Fi, Box W-289.

RETIREMENT MONOTONOUS, northern winters discouraging? Girls preparatory day school, Biscayne Bay, Florida, needs part-time experienced humanities teacher. Box W-713.

WANTED: Ordained minister interested in sharing life of city Church of 1,400 members as Associate ...inister with mutual responsibility of directing organizations, hospital and pastoral care, partcipating in significant counseling. There will be constant opportunity to teach, speak and share preaching with fellow minister. Box W-787.

SUMMER-RESIDENCE CLUB in beautiful mountain resort is seeking replacement for its soon-retiring Executive Secretary in charge of billing, payroll, financial records. June 15th-September 15th. Small salary during learning period (1962 season) but substantial increase second year. Own office; own room and bath; all meals; free golf, tennis, swimming. 2½ hours NYC. Personable, gentleman. Or woman. Preferably single. Box W-882.

ABLE, AFFECTIONATE CHILD CARE needed June-August. Hodgman, Loudon Center, N.H.

HOUSES AVAILABLE

For Sale

VERMONT COUNTRY PLACES; Building Sites; Investment Acreage; Business Opportunities. Ray Holway, Realtor, Gryphon Building, Rutland, Vermont.

COLLEGE TOWN FARMHOUSE built 1800, Amherst, Massachusetts. 10 rooms, acreage, view. $20,000. Box W-830.

BEDFORD, NEW YORK. Graceful stone Georgian Colonial. 17 acres, pool, box stalls, 2 cottages. 5 large rooms, perfect for entertaining, first floor. 7 bedrooms, second floor. Brochure available. Box W-900.

CENTRAL VERMONT—Retirement homes, farms, camps, acreage. Free list. W. S. Gilman, Broker, Chelsea, Vermont.

LIVING'S STILL EASY at $8,500, Northeast Kingdom, Vermont. 8 room, 1½ baths, wood paneled, charming, oil, land. Retire, create, loaf, ski Jay Peak (5 miles). Box 291, Bethel, Vermont.

For Sale—Furnished

COLONIAL, 12 rooms, furnished, 123 acres. Elevation 2,200'. $16,000. Deerhaven, Meridale, N.Y.

SUMMER PARADISE on nine mile lake, one hour NYC. Private swimming cove, boathouse (boats optional), dock, breathtaking view, lovely grounds. Remodeled fishing cottage, 8 rooms, 1½ baths, beautifully furnished, gas heat, all appliances. Perfect retreat—accessible, secluded. Reasonable. Box W-908, Susquehanna 7-5322 NYC.

180° VIEW of White Mountains. New Hampshire. 17 acres of privacy, 4 bedrooms, 2 baths. Heated, insulated, furnished. Double garage on property. Trout pond, beginner's slope. $30,000. Box W-751.

For Summer Rental

CAPE COD COTTAGES. Seasonal to bimonthly. $300-$800 monthly. Covering several seashore towns. Atlauset Summer Rental Center, Orleans, Massachusetts. Phone 552.

WILMINGTON, VERMONT. Chalet-like country home—fireplace, 3 bedrooms, cool. Near lakes, pool, music. Box W-559.

STONE COTTAGE and guest house attractively and fully equipped. Overlooking Folly Cove, Cape Ann, Massachusetts. Secluded but easily accessible to Annisquam, Rockport, Gloucester. Box W-808.

WRITERS' HAVEN. No noise, year-round house, Manomet, Massachusetts. 2 bedrooms, all modern conveniences, private beach. Box W-891.

PROVINCETOWN, MASSACHUSETTS. Spacious skylight studio—living room, kitchenette, utilities, sundeck overlooking bay. Magnificent view, waterfront privileges. June 1st-Labor Day. $750. Box W-901, ALgonquin 5-9532 NYC.

HOUSES AVAILABLE

For Summer Rental

ASPEN. Summer chalet for 4-6 with car, $20 day; top music festival, glorious mountains. Write Everett Millard, 4030 Irving Park, Chicago, Illinois.

CAPE COD: July, August, weekly, monthly. 3 bedroom camp cottage, beautiful water location, privacy. Write Mrs. George W. Walter, Star Route, Orleans, Massachusetts.

HOUSES FOR EXCHANGE

MEMBERS EXCHANGE HOMES for rent-free vacations. Write: Vacation Exchange Clubs, 554 Fifth Avenue, New York 36.

APARTMENTS FOR RENT

Furnished

MANHATTAN. Beautifully furnished 4½ rooms, air-conditioned. 5 minutes drive Henry Hudson Bridge, N.Y. Thruway. Walk 8th, 7th Avenue subways, Cloisters, Fort Tryon Park. $275 monthly includes utilities, locked parking area. May-September. References. Box W-888.

APARTMENTS AVAILABLE

For Summer Rental

LARGE, ATTRACTIVELY FURNISHED studio housekeeping apartment in country home. Southern Vermont. Sleeps six. All conveniences. Private swimming. July-August. $500. Box W-859.

PROPERTY FOR SALE

WRITERS-ARTISTS. Live in the Last Frontier for the Individualist. All the stimulation and advantages of foreign living on U.S.-Mexican Border. Low cost, perfect climate, Latin atmosphere in New Mexican village. Write for details Columbus Development Board, P.O. Box 128, Columbus, N.M.

PROPERTY FOR SALE OR RENT

PARAGUAY—American artist regretfully leaving beautiful, peaceful, 150-acre property on River Paraguay, 14 miles from capital. Must sell: $11,500, or rent: $100 month. Includes 2 spacious houses; income from ceramic roof tile (hand-produced) plant. For full details write airmail: Reg Dixon, Avenida Peru 348, Asuncion, Paraguay.

CAMPS

RIDING, RIDING, RIDING! North Fork Riding Camp for older girls in the Northern Virginia hunt country. Route 2, Purcellville, Virginia.

ADIRONDACK WOODCRAFT CAMPS, 37th year. Boys 7-18. 5 age groups. Near Old Forge. William Abbott, Box 2385, Fayetteville, New York.

TAMARACK TENNIS CAMP—White Mountains of New Hampshire. Boys and girls, ages 10-16. $440 a month. July or August. Limited enrollment. Write Jack Kenney, Franconia, New Hampshire, for folder.

IDEAL FOR FIRST TIME CAMPERS: Appel Farm Art & Music Center for Children 6 to 17, unique combination of family life, music, arts, fun. Professional instructors. Inquire, visit, reserve now. Appel Farm, Elmer, New Jersey.

TENNIS—READING COURSE—MUSICAL THEATRE on 600 acre Westtown School campus in rolling Pennsylvania farmland. 19 tennis courts and stadium, dormitories, classrooms, auditorium, outdoor theatre, large library, lake and gym. Professional instruction in all activities. Coeducational—10-16 years of age. CHASE TENNIS CENTER, Westtown, Pennsylvania. EXport 9-0147.

FARRAGUT NAVAL CAMPS. Summer of adventure: boys 9-16 inclusive. Trips: 63-ft. flagship, 42 land, water activities. Approved summer school. Catalogue. Farragut Camps, Box SRC, Toms River, New Jersey.

COOKING SCHOOLS

SEEN ELSIE MASTERTON'S COOKBOOK? Want to learn Lucullan secrets? Third session BLUEBERRY HILL COOKING SCHOOL second week May. Inspired approach to food. Write Blueberry Hill, Brandon, Vermont.

VACATIONS

BLUEBERRY HILL! Pussywillows! Lucullan food. Nothing whatever to do. Brandon, Vermont.

IN FT. LAUDERDALE, take FRENCH LEAVE. Efficiencies, bedroom apartments, TV, Pool, Public beach. FREE Color Brochure. Write: FRENCH LEAVE, 4228 Ocean Drive, Ft. Lauderdale, Florida.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

GREEN SHADOWS INN, OLD LYME, Connecticut. Open all year.

THE MANOR in Asheville, North Carolina, welcomes creative people. Pleasing rates, beautiful surroundings.

FOR THOSE WHO want every facility and service, plus the tranquility of casual beach life, write THE FIELDS for literature about their delightful COLONY BEACH RESORT, on Longboat Key, Sarasota, Florida.

VISITING ENGLAND? Live in comfortable manor house in old-world hamlet. Tour Oxford, Stratford, Cotswolds, etc. by private car with driver-guide. Tours, board and lodging at ALL-INCLUSIVE low rate. Choose for yourself where to go and what to see. For particulars, write Box W-881.

RELAX HAPPILY . . . by the sea at one of New England's foremost resort hotels. Swimming pool, beach. Exceptional meals. Open June 26th. Color folder. The LOOKOUT, Ogunquit 2, Maine.

PEMAQUID SEMINAR 6th year: Stimulating and informal vacations for thinking people. Writing, lectures, discussions. For 1962 pamphlet write: Box 386, Damariscotta, Maine.

THE SEASIDE, on unspoiled Longboat Key, Florida. New, year 'round family resort on private Gulf beach. Folder, rates upon request.

HERITAGE HILL — Holland (RFD Southbridge), Massachusetts. Open fires, snug beds, food aplenty. Brochure.

READY TO RELAX and enjoy Spring on eastern shore of Chesapeake Bay? Land of pleasant living, 150 acre farm on water, family style meals. American plan $45.00-$52.00, $8.00-$10.00. Real estate available. Harpers, The Pasadena, Royal Oak, Maryland.

OGUNQUIT—Famous summer vacation center. Finest beach on coast. Majestic cliffs. Artists' colony, summer theatre, deep sea fishing, golf, movies. Hotels, guest houses, motels, restaurants, tea rooms. Reserve NOW for cottage rentals by the season. For information write Information Bureau, Ogunquit 15, Maine.

COLONIAL CHARM midst wooded Litchfield hills. Shed hibernation cramps with Springtime walks, country auctions; pool; golf; trout stream; casual, intimate; luscious food. Lewis & Mary Fisher, Bantam, Connecticut.

HOLIDAY HOME EXCHANGE BUREAU will arrange between reputable approved people. Write Box 555, Grants, New Mexico.

SPRING on nearby farms and hotels for families. Call LOrraine 8-0700 NYC.

PICTURE-BOOK VILLAGE off beaten path. Relaxing historic Inn. Small-town events. Pool, 5 acres grounds, brook. Folder. The Tavern, Grafton, Vermont.

THE CIVILIZED PLACE in Miami Beach is the Venetian Isle Resort Motel, 20 Venetian Way, Miami Beach 39, Florida. JEfferson 8-7261.

(Continued on page 58)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

VACATIONS

(Continued from page 57)

A SERENDIPITER'S DELIGHT! A veritable jewel, coddled in acres and acres of lush woodland, high on the dunes above the blue Atlantic. Golden, sandy beaches just a shuffle from your door. Each cottage a treasure of gracious hostelry. Epicurean cuisine. Discover the pleasure of gracious leisure. Write Dept. S-2, Gurney's Inn "On the Brink O' the Beach" at Montauk, L.I., MOntauk 8-2345.

FAR FROM LAND and a far cry from the usual "resort." Sans traffic (cars stay on the mainland) and television, sans neon and jukeboxes; avec the cliffs of Maine, the blue Atlantic, a full-circle horizon, the stars for street lights. Recommended in Duncan Hines' Vacation Guide. The Island Inn, Box C, Monhegan Island, Maine.

PISGAH FOREST INN. High, cool, log fires, friendly hosts. Trails in Natural Wilderness. Phone Asheville 253-0771. Box SR433, Candler, North Carolina.

SEE FLOWERING DESERT. Spring rate $40. King Ranch Housekeeping Cottages, Apache Junction, Arizona.

HOTEL PLAYA MAZATLAN, directly on beautiful beach, tropical setting. Excellent international cuisine, best in Mexico. $16.80 double occupancy, American Plan. Mazatlan, Sinaloa, Mexico.

CAPE COD WATERFRONT—Sleeps 6—housekeeping facilities. Folder. $45 weekly with utilities. Box W-530.

MONTEVERDE LODGE and Riding Farm, Shoreham, Vermont, TWilight 7-5111. Lillian and George Conaty, hosts. New weekend and vacation kitchen apartments. Send for Brochure. Riders and non-riders welcome.

RIVERSIDE HOTEL, Ogunquit 2, Maine. Perfect seaside relaxation. Art Colony. Beach. Playhouse. Bountiful meals. Folder.

CANADA VACATION? Wooded island in beautiful lake. Eastern Ontario housekeeping cottages, $35-$45 weekly. Electricity. Quiet, refined. Box W-902.

VACATIONS

SOMETHING OLD, SOMETHING NEW. Combine Seattle Fair and vacation at operating ranch 30 miles north Yellowstone Park. Ox Yoke Ranch, Emigrant, Montana.

VACATION IN QUIET, country retreat near Lake Erie. Adults only. Box W-895.

DRIVE EUROPE in real comfort purchasing one owner 1960 Cadillac air-conditioned convertible upon arrival in Sunny Spain. U.S. Corporation President visit completed. R. Shideler, c/o American Consulate, Barcelona, Spain.

PEACHAM, VERMONT. House of Three Stories, beautiful Colonial village accommodations.

TRAVEL

SAVE MONEY ON YOUR NEXT TRIP to New York. New York is inexpensive if you don't insist on running with the herd. Stay at the Hotel Paris and use our folder: "New York for Free." All rooms with bath; free swimming pool; family rates. Write to M.L. Walter, Hotel Paris, New York 25.

MEXICO. Write today for free official information letter and illustrated folders. MEXICAN GOVERNMENT TOURISM DEPARTMENT, Paseo Reforma 35, Mexico City, D.F.

FREIGHTER TRAVEL. Ford's Freighter Travel Guidebook gives complete information on hundreds of lower cost trips you can take on passenger carrying freighters from U.S. and Canadian seaports to all parts of the world. New 18th edition shows where they go, how long they take, what they cost, gives addresses of Steamship Lines, everything needed for planning vacation travel. 104 pages fully illustrated, price $2.50 postpaid. (No C.O.D.s). Ford's Freighter Travel Guidebook, Dept. 19, 2031 Glendon Avenue, Los Angeles 25, California.

STUDENTS ABROAD. Informal, leisurely travel plus school or vacation center. France with Italy or Spain. Groups of 8. Ages 16-19. Gertrude Lang, 11 Wooly Lane East, Great Neck, N.Y. HU 7-0218.

TRAVEL

CRUISE ABOARD YOUR OWN YACHT all months except August and September. Windward and Leeward Islands. Summer trade wind cool and calm, comfortable craft, congenial Captains, cordial crews, conservative cost. Cable or correspond (airmail). V.E.B. Nicholson & Sons (Antigua) Ltd., Box 103, Antigua, The West Indies.

CAREERS IN AFRICA and in U.S. are opening for many with firsthand experience. We offer fall semester survey in 18 African countries. Apply now: African Safari Seminar, Box 638, Berkeley, California.

STAY IN THE HEART OF SMART NEW YORK . . . at the famous Beekman Tower Hotel. It's near everything—United Nations, midtown shops, just a short bus ride for the theatres. Rates are moderate, accommodations delightful. Enjoy cocktails in the Top o' the Tower Cocktail Lounge—26 stories high in the sky—and delicious food in the Turtle Bay Dining Room. Rates for single rooms with semi-private bath from $7.50. Group rates available. If you're driving to New York, write BEEKMAN TOWER HOTEL, 49th Street and First Avenue (3 Mitchell Place), New York 17, New York for the SR map showing how to avoid city traffic.

COMPREHENSIVE SUMMER TOURS covering all of Europe. 17 countries—77 days. Grand Tour of Europe $787. Study abroad, if desired. June/July departures. Write: Dr. Berg, Saint Mary's College, California.

TEENAGE ADVENTURES—Camping afar, under Quaker leadership—summer trips to Hawaii; Central America; or eastern U.S. Ken Stevens, Director, 8-3473 California, Modesto, California.

FOR ALL TO ENJOY! South Africa's animals and flowers are protected so that you can see nature's wonders at their unspoiled best. Sheer beauty, pleasant adventure and comfortable travel await you on your South African holiday. Write for our free assortment of beautifully illustrated literature today: SATOUR, Dept. P, 610 Fifth Avenue, New York 20.

WINDJAMMER CRUISES — Here's adventure right out of the pages of Joseph Conrad! Sign aboard world's largest staysail schooner, Polynesia, and leisurely explore remote Caribbean Islands in complete barefoot relaxation and informality. For casual, thinking people who are tired of being pampered at plush, pretentious resorts, there's Sailing, Fishing, Skindiving, and a daily ration of Grog, with small, friendly, coed group. 10 Days Before the Mast—$175. Write for illustrated booklet: Capt. Mike Burke, Dept. 23, P.O. Box 1051, Miami Beach 39, Florida. JEfferson 2-3407.

GREENWCH VLLAGE, U.S.A. Stay at the Hotel Albert East 10th Street and University Place, NYC. Kitchenettes available. Moderate rates. Call ORegon 7-0100

EUROPEAN SUMMER TOURS: 34-62 days in Europe 11-18 countries, $1,064-$1,495. June and July sailings. Write Prof. L. Knecht, KNIGHT TOURS (SR) Northfield, Minnesota.

EXCITING!!! EUROPE—$195. That's all it costs for unusual delightful summer program at Universities of Madrid, Florence, Perugia or Salzburg. Full month July or August includes room, meals, tuition, courses in languages, art, painting, music, dance, etc. sightseeing, many other features. All this for $195! Low cost extensions to all of Europe. EDUCATIONAL TRAVEL ASSOCIATION, 590 Fifth Avenue, New York 36

U.S.S.R. Weekly departures. Group rates. ESCORTED TOURS: Educational to U.S.S.R., Czechoslovakia, Poland, Balkan countries. Europe by motor coach. Around-the-World. U.S.S.R. by motor coach. Teenagers' Educational to Europe and Israel. Write for brochures SR, Consolidated Tours, Inc., 250 West 57th Street New York 19, JUdson 6-5230.

EDUCATIONAL STUDENT TRAVEL—Europe. Your most exciting, educational summer. Students, 15-20 chaperoned by educators. Johansen Student Tours Box 367 (s), New Canaan, Connecticut.

DRAMA TOUR EUROPE. 30 days, 10 countries, June 19th. Festivals Amsterdam, Blois, Carcassonne, Arles La Scala, Comedie Francaise, Royal Academy, Stratford, BBC, Film Festival, others. $1,275. Custom Tours, Box 566, Malibu, California.

Classified Ad Order Form

Name_____

Address_____

City_____ Zone____ State_____

Insert my Classified Ad for _____ insertions

Classification_____

Text_____

Remittance must accompany order.
(See rates at head of Classified columns.)

Saturday Review
25 West 45th Street • New York 36, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1461

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

A. Pacific island group whose capital is San Cristobal.

B. Arisen and departed (3 wds.).

C. Short saber common among Mohammedans.

D. Pertaining to the next day.

E. Subscribe or agree to.

F. Delicate pink wild flower of spring which inspired a poem by Emerson.

G. A certain pastry baked in a muffin tin.

H. Cry of greeting.

I. Usually, where ships unload (2 wds.).

J. Jamb shaft in the inside arris of a window jamb.

K. Believer in dialectical materialism, economic determination of human actions and institutions, and class struggle as the fundamental force in history.

L. Comprehended (dial.).

M. Implement like a thin, flexible, dull knife.

N. Legendary king who sent Bellerophon against the Chimaera.

WORDS

128 82 11 163 189 176 36 148 103

160 14 87 183 102 20 9 68

98 167 180 169 157 57 88

74 184 81 168 67 124

109 156 31 41 140 65 28 187 93 126

33 133 123 162 4 152 39

72 21 139 137 173 121 119

147 73 12 193 130 23

53 112 165 27 149 106

129 188 16 207 46 62 159 35

66 111 195 172 105 170 59

199 164 97 194 17 51 43

177 191 77 86 115 145 10

1 141 208 178 22 18 198

DEFINITIONS

O. Symbolic staffs of physicians.

P. Consumed; no longer useful.

Q. Produced a litter of pigs.

R. Portia's evaluation of the potency of Mercy (2 wds.).

S. Specifying the period required for fifty per cent of radioactive atoms to become disintegrated from any substance (comp.).

T. Rhetoric's term for a return after digression, or a repetition in inverse order.

U. Togetherness, as you might say.

V. Use of fire in the arts.

W. Colloq. for bombastic, pretentious language.

X. Great church festival of the spring (2 wds.).

Y. Describing a vehicle steady in travel, flexible in speed, dependable generally.

Z. "All the world".

Z1. Pertaining to the body as a whole.

WORDS

40 143 127 192 89 25 69

202 32 8 94 190 76 122

114 45 181 101 70 104 138 83

175 158 155 7 151 60 48 95 203 110

118 136 161 92 63 15 2 90

75 201 47 71 78 19 182 29

179 61 50 146 56 197

200 186 120 64 54 166 154 26 96 113

107 34 131 100 125 5 132 58 24

80 42 85 117 171 135 52 153 99

116 91 6 44 37 142 196 134

30 79 209 38 13 144 108 205 49

150 3 55 206 204 185 84 174

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the corresponding numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

	1 N	2 S		3 Z1	4 F	5 W		6 Y	7 R	8 P	9 B	10 M	11 A	12 H	13 Z	
14 B	15 S	16 J	17 L	18 N	19 T		20 B	21 G	22 N		23 H	24 W	25 O		26 V	27 I
28 E	29 T	30 Z		31 E	32 P	33 F	34 W	35 J	36 A		37 Y		38 Z	39 F	40 O	41 E
	42 X	43 L	44 Y		45 Q	46 J	47 T	48 R	49 Z	50 U	51 L	52 X		53 I	54 V	55 Z1
	56 U	57 C	58 W	59 K		60 R	61 U		62 J	63 S	64 V	65 E	–	66 K	67 D	68 B
69 O	70 Q	71 T		72 G	73 H	74 D	75 T	76 P	77 M		78 T	79 Z	80 X	81 D		82 A
	83 Q	84 Z1	85 X	86 M	87 B	88 C	89 O	90 S		91 Y	92 S		93 E	94 P	95 R	96 V
97 L	98 C		99 X	100 W	101 Q	102 B	103 A		104 Q	105 K	106 I	107 W	108 Z	109 E	110 R	
111 K	112 I	113 V		114 Q	115 M	116 Y	117 X	118 S	119 G	120 V		121 G	122 P	123 F	124 D	125 W
126 E	127 O	128 A	129 J		130 H	131 W		132 W	133 F	134 Y		135 X	136 S	137 G	138 Q	
139 G	140 E	141 N	142 Y	143 O	144 Z	145 M	146 U		147 H	148 A	149 I	150 Z1	151 R		152 F	153 X
154 V	155 R	156 E	157 C		158 R	159 J	160 B	161 S	162 F		163 A	164 L	165 I	166 V	167 C	168 D
	169 C	170 K		171 X	172 K	173 G	174 Z1	175 R		176 A	177 M		178 N	179 U	180 C	181 Q
182 T	183 B	184 D	185 Z1	186 V		187 E	188 J		189 A	190 P	191 M	192 O	193 H	194 L	195 K	196 Y
197 U		198 N	199 L	200 V	201 T	202 P	203 R	204 Z1	205 Z		206 Z1	207 J		208 N	209 Z	

Solution of last week's Double-Crostic will be found on page 10 of this issue.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DO YOU KNOW ABOUT THIS UNIQUE PLAN TO INCREASE YOUR UNDERSTANDING AND ENJOYMENT OF MUSIC?

Music-Appreciation Albums

YOU RECEIVE outstanding 12-inch recordings of great music performed by celebrated artists and orchestras . . .

AND

WITH THEM AT NO EXTRA COST—in place of the usual printed program notes—you receive "musical program notes" on 10-inch records. These Appreciation Records always contain absorbing commentaries, illustrated with musical passages by a full orchestra, to heighten your understanding of the music you hear on the performance records.

AS A DEMONSTRATION . . . FOR ONLY $1

CHOOSE ANY ONE OF THESE DOUBLE-DISC ALBUMS

(Regularly priced at $5.98 for stereophonic and $4.98 for regular L.P.)

Beethoven's FIFTH SYMPHONY
SIR ADRIAN BOULT, *conductor*
The Philharmonic Promenade Orchestra of London

Tchaikovsky's VIOLIN CONCERTO IN D MAJOR
ERICA MORINI, *violinist*
ARTUR RODZINSKI, *conductor*
The Philharmonic Symphony Orchestra of London

Debussy's LA MER *and* **IBERIA**
MANUEL ROSENTHAL, *conductor*
L'Orchestre du Théâtre National de l'Opéra de Paris

Moussorgsky's PICTURES AT AN EXHIBITION
SIR MALCOLM SARGENT, *conductor*
The London Symphony Orchestra

Brahms' THIRD SYMPHONY
LEOPOLD STOKOWSKI, *conductor*
The Houston Symphony Orchestra

Dvořák's NEW WORLD SYMPHONY
LEOPOLD LUDWIG, *conductor*
The London Symphony Orchestra

MUSIC-APPRECIATION RECORD CLUB, Inc. M7-362
161 West 54th Street, New York 19, N. Y.

Please send me at once the 12-inch Performance Record I have indicated below, together with its 10-inch "Musical Program Notes" Record, billing me $1.00 for both (plus small mailing charge), and enroll me in a Trial Subscription to MUSIC-APPRECIATION ALBUMS. It is understood I may cancel this subscription after hearing the Performance Recording, or any time thereafter at my pleasure. If I elect to continue as a subscriber I am not obligated to take any specified number of records, and may choose only those I want as they are announced.

Indicate by title the Music-Appreciation Album wanted.....

Please check box to indicate which version of the Performance Record you wish ☐ stereo ☐ regular L.P.

MR. }
MRS. } .....
MISS } Please print plainly

Address.....

City.....*Zone*.....*State*.....

EVEN by themselves, the superb recordings offered by MUSIC-APPRECIATION ALBUMS would be outstanding acquisitions in any musical home. But accompanied by their enlightening "musical program notes", narrated and recorded by the noted conductor, Thomas Scherman, they become uniquely gratifying additions to your library of recordings. This is a proven and sensible plan that has enriched musical enjoyment in many thousands of families.

As an introduction to MUSIC-APPRECIATION ALBUMS you may choose one of the outstanding works described above. Should you want to receive other great works of music performed and analyzed in this way, you can allow the subscription to continue for as short or long a time as you wish. If, however, the MUSIC-APPRECIATION ALBUM you asked for does not come up to your expectation in every way, you may cancel immediately.

If you decide to continue you will not be obligated to take any specific number of records. A different work will be announced each month in advance in a descriptive publication, and as a subscriber you may take only those you are sure you want for your permanent record collection.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED